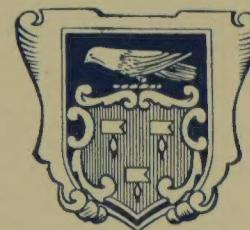


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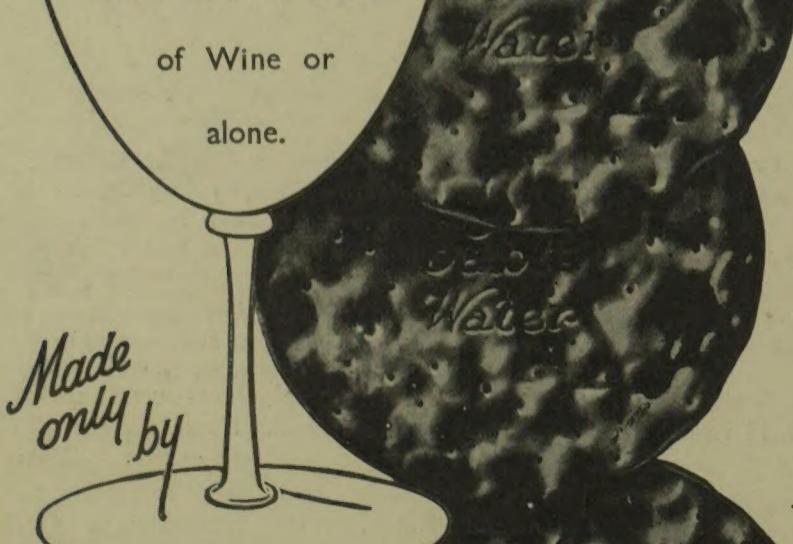
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SATURDAY, APRIL 10, 1937.



"THE FIGHT OF THE ONE AND THE FIFTY-THREE"—IN THE MARITIME MUSEUM, WHICH THE KING WILL OPEN THIS MONTH: A CONTEMPORARY TAPESTRY OF GRENVILLE'S HEROIC ACTION IN THE "REVENGE."

The National Maritime Museum at Greenwich, which is to be opened on April 27 by H.M. the King, who will be accompanied by H.M. the Queen, is, without question, the finest collection of maritime antiquities and pictures in the world—a worthy fane for the naval glories of Britain. Above is seen a tapestry, exhibited in the Museum, which depicts the last fight of the "Revenge," immortalised by Sir Walter Raleigh in prose, and by Tennyson in verse. It was woven only eight years after the event. It might be taken to illustrate Tennyson's famous lines: "And while now the great San Philip hung above us like a cloud Whence the thunderbolt will fall Long and

loud, Four galleons drew away From the Spanish fleet that day, And two upon the larboard and two upon the starboard lay, And the battle thunder broke from them all"; or "... never a moment ceased the fight of the one and the fifty-three. Ship after ship, the whole night long, their high-built galleons came, Ship after ship, the whole night long, with her battle-thunder and flame; Ship after ship, the whole night long, drew back with her dead and her shame." The tapestry, which is famous, has been lent to the Museum by M. Hippolite Worms, of Paris. Eight other pages in this number are devoted to the treasures in the Museum.



By ARTHUR BRYANT.

OLD ENGLAND is being invaded. The inviolate island is opening her gates at last. And the invaders, those proud-footed conquerors, are coming into her from every corner of the earth. Only yesterday my newspaper, which in such large matters of state can be safely believed, told me that the first



THE CONSTABLE CENTENARY: A SELF-PORTRAIT BY JOHN CONSTABLE, R.A. (1776-1837), IN PENCIL AND WATERCOLOURS.

contingent of Australian troops had arrived. To-day it is the Rhodesians, veterans as we are told of many campaigns, fit as fiddles and "ready for anything." God preserve us! Shall London, that great city, perish at sack? The men, who first learnt to fight in Basutoland and Matabele in the far eighteen-nineties, will make short work, one feels, of the effete and timorous burghers of Cheapside and Oxford Circus. "Good-bye, Piccadilly! Farewell, Leicester Square!" ; with such bold spirits abroad to lay them waste, we shall never look upon their like again. Even now, some fierce son of Sydney or Johannesburg may be standing under the high cross of St. Paul's, following Blücher's sardonic thought and thinking of how the swollen metropolis lends itself to plunder. A few weeks later a New Zealander, maybe, will stand upon a broken arch of London Bridge and contemplate the ruined solitude which was once the richest city of the world.

But it seems that these invaders have come only to see the Coronation of an English King, who happens also to be their King—not to see and conquer, but to see and admire. They are the forerunners of a mighty army who, unlike them, will neither wear uniforms nor carry arms. They will come from every continent of the world, traversing the Indian Ocean and the Red Sea, the Pacific and the Atlantic. They are coming to England because, though they acknowledge and obey other laws and governors than England's, "they are sons of the blood and they call her mother still." For, though they pay the tribute of homage to the young King whom they are coming to see crowned by the ancient rites of England, they have all the attributes of free and independent citizenship, not of insular Britain, but of the new lands from which they hail. The Report of the Committee on Inter-Imperial Relations, given the force of enduring law by the Statute of Westminster, defined the fullness of their emancipation from the shackles of the English past: "Great Britain and the Dominions are autonomous communities within the British Empire, equal in status, in no way subordinate one to another in any aspect of their external or domestic affairs, though united by a common allegiance to the Crown, and freely associated as members of the British Commonwealth of Nations."

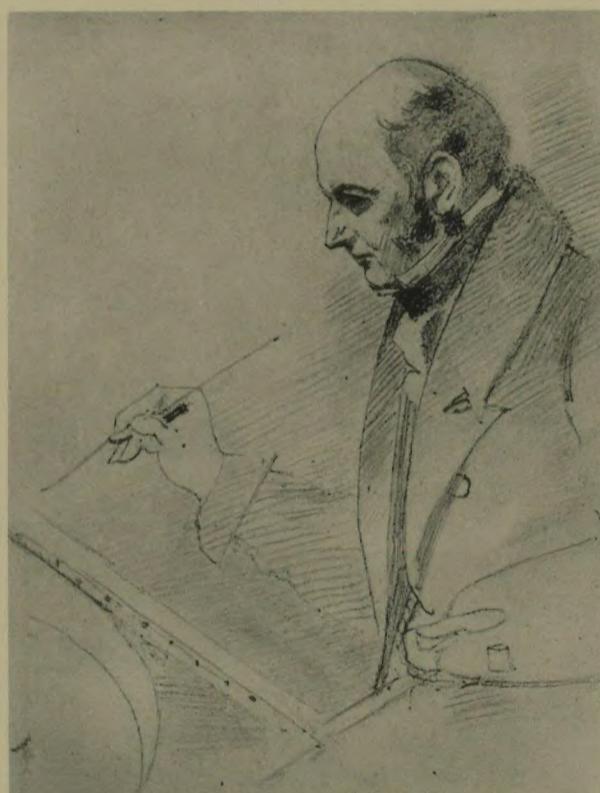
Ostensibly, it is that common allegiance to the Crown which is assembling them beside the British subjects of King George in the British capital for the Coronation. But it is not that alone that brings them here. They are coming, not in accordance with the terms of any agreement of status or allegiance, but of their own will. They come in exercise of that free association as members of the British Commonwealth of Nations which the Committee on Inter-Imperial Relations tried to define. The bare words of official language can scarcely explain that mysterious binding force, though many millions of inarticulate men and women know instinctively what it means. Mr. Baldwin was more successful when he spoke of the Empire as standing "in the sweep of every wind, by the wash of every sea, a witness to that which the spirit of confidence and brotherhood can accomplish in the world. It is a spiritual inheritance which we hold in trust not only for its members, but for all the nations which surround it." And more than a hundred and fifty years ago, when Britain, in pursuance of a false philosophy of governance little in keeping with her real genius, was in process of losing one empire,

English Constitution, which, infused through the mighty mass, pervades, feeds, unites, invigorates, vivifies every part of this empire, even down to the minutest member. . . ." It is precisely that spirit which is bringing those members here to-day, to take their stand, as freemen not unmindful of their heritage, at the sanctuary of liberty. I sometimes think that those words of Burke are an even more precious part of the legacy of English literature than "The Tempest" or "Samson Agonistes." And remembering how vast is the range of the British Empire and how deeply set in peace and individual liberty its ways, I would add, a legacy, not to the English-speaking peoples alone, but to the whole world.

Fifty-four years ago, Sir John Seeley, lecturing at the University of Cambridge, drew attention to the fact that of all the great movements of the past three centuries of history, none came near in importance to the vast extension of the English name into other countries of the globe—the foundation of greater Britain. Till then this obvious truth, like most obvious truths, had been almost completely overlooked.

For the next generation it became the leading truism of British politics; to-day it is a platitude. The greatest Englishmen of the age made it their theme and inspiration: Cecil Rhodes in action, Joseph Chamberlain in speech, Rudyard Kipling in letters. To-day the first fine careless rapture of that great discovery is over: the younger generation in this country no longer glows as its fathers did at the very mention of empire.

Yet, though the thought of the British kinship spread by the courage of a little island of adventurers throughout the whole globe is no longer poetry to the young intellectuals of England, to those who care to think it remains about the most heartening phenomenon in the modern world. It is perhaps easy for a youth of generous feelings and hopes to glow with ardour at the dream of an international Communism, re-inspiring selfish and unjust humanity and making all things new. But the reality is painfully far removed from the vision; there is something very pathetic in the spectacle of young English idealists dying at Spanish barricades to defend from just retribution the poor degraded creatures whose massacres of their fellow countrymen have made all informed Christendom shudder. Yet the ideal of the British Commonwealth of Nations carries with it no such disillusionment. It does, in actual fact, secure within its borders peace and about as much individual liberty as we are ever likely to see. And it will be just those things which the beloved invaders of London will represent at the King's Coronation.

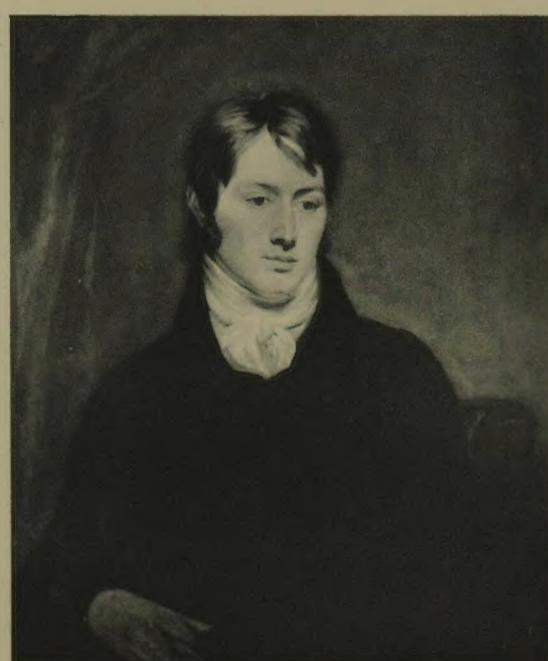


JOHN CONSTABLE IN LATER LIFE: A PENCIL DRAWING OF THE GREAT LANDSCAPE-PAINTER BY DANIEL MACLISE.

In connection with the centenary of John Constable's death, which occurred suddenly in Charlotte Street, Fitzroy Square, on April 1, 1837, an important exhibition of his works will be held early in May at the Tate Gallery, to include not only examples from the National Collection, but many others lent by private owners. Another Constable exhibition has been arranged at the Wildenstein Gallery during April. Constable was born at East Bergholt, Suffolk, in 1776. In 1799 he became a student at the Royal Academy and received some instruction from Reinagle and Farington. He first exhibited there in 1802, was elected an A.R.A. in 1819, and R.A. ten years later.

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Edmund Burke defined the true nature of those ties: "though light as air, as strong as links of iron"—which alone could give cohesion and enduring life to a second. "As long as you have the wisdom to keep the sovereign authority of this country as the sanctuary of liberty, the sacred temple consecrated to our common faith, wherever the chosen race and sons of England worship freedom, they will turn their faces towards you. The more they multiply, the more friends you will have; the more ardently they love liberty, the more perfect will be their obedience. Slavery they can have anywhere. It is a weed that grows in every soil. They may have it from Spain, they may have it from Prussia. But until you become lost to all feeling of your true interest and your natural dignity, freedom they can have from none but you. This is the commodity of price of which you have the monopoly. . . . It is the spirit of the

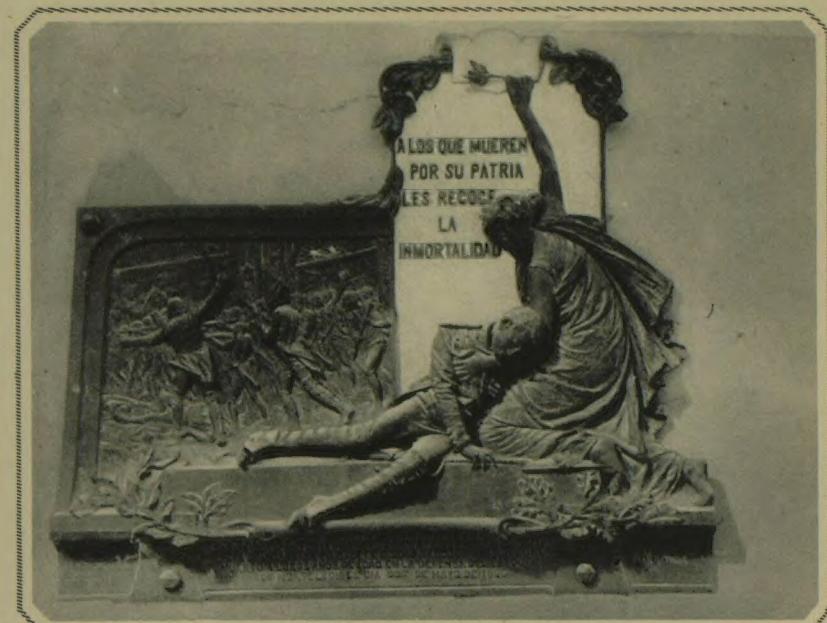


JOHN CONSTABLE AT THE AGE OF ABOUT 22 OR 23 (1798-9): A PAINTING BY RAMSAY RICHARD REINAGLE, ONE OF HIS FIRST INSTRUCTORS.

IN "FRANCO" SPAIN WITH MAJOR YEATS BROWN, OF "BENGAL LANCER" FAME.



RECRUITS FOR GENERAL FRANCO'S FORCES DRILLING AT MÁLAGA AFTER ITS CAPTURE FROM THE GOVERNMENT: ONE OF THE PHOTOGRAPHS TAKEN BY MAJOR YEATS BROWN DURING HIS RECENT VISIT TO SPAIN.



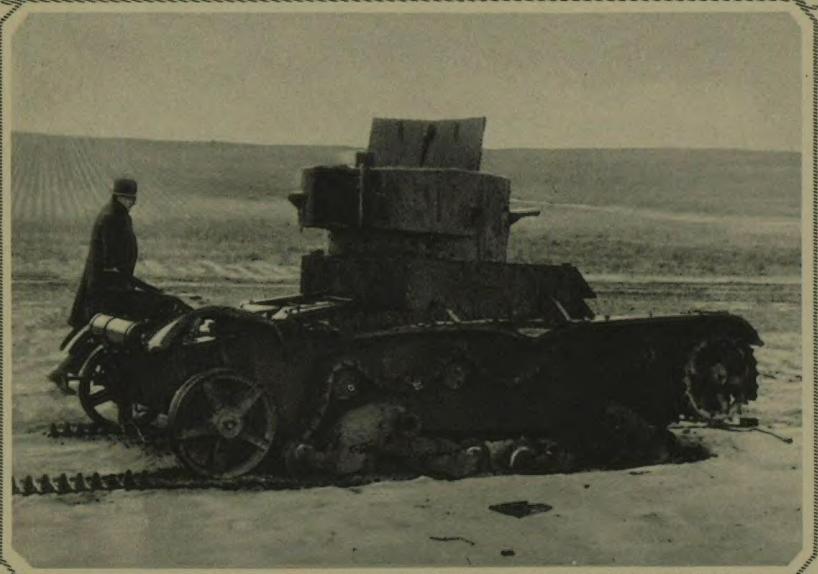
A REMARKABLE RELIC OF THE DEFENCE OF THE ALCÁZAR AT TOLEDO: A BAS-RELIEF IN THE WALL COMMEMORATING DEAD PATRIOTS, ONE OF THE FEW THINGS THAT SURVIVED THE GREAT MINE-EXPLOSION.



IN MÁLAGA AFTER IT HAD BEEN OCCUPIED BY GENERAL FRANCO'S FORCES: BUSES AND TRAMS RUNNING AS USUAL, AND VEGETABLES AND PROVISIONS LAID OUT IN ABUNDANCE FOR SALE.



THE DAMAGED BRITISH CONSULATE AT MÁLAGA: THE WINDOWS BLOWN IN BY A BOMB EXPLOSION, AND THE WALLS PITTED BY BULLETS FROM INDISCRIMINATE SHOOTING IN THE STREETS.



A SMASHED RUSSIAN TANK: A MACHINE, IN WHICH THREE RUSSIANS WERE KILLED, WRECKED BY PETROL AND HAND-GRENADES FROM GENERAL FRANCO'S INFANTRY NEAR GETAFE.



ACCLAIMING ITALY'S AMBASSADOR TO GENERAL FRANCO: MOORISH CAVALRY AND CIVILIANS GATHERED IN THE PLAZA MAYOR, SALAMANCA, WHEN SIGNOR CANTALUPO PRESENTED HIS CREDENTIALS.

Major Yeats Brown, the author of "Bengal Lancer" and "Golden Horn," recently visited the Nationalist side in the Spanish Civil War, and obtained the photographs reproduced on this page. His party, which included Major-General J. F. C. Fuller and Mr. Douglas Jerrold, drove from Biarritz to Salamanca; thence to Seville, Málaga and Jerez; thence to Talavera, the front near Madrid, Avila and so back to Salamanca; and it is, perhaps, worth noting that they paid their own expenses. Of the photograph of the tablet in the Alcazar Major Yeats Brown writes: "In the patio of the Alcazar at Toledo, scene of one of the most heroic sieges in history, this bas-relief remains unshattered amidst broken arches, twisted girders, mountains

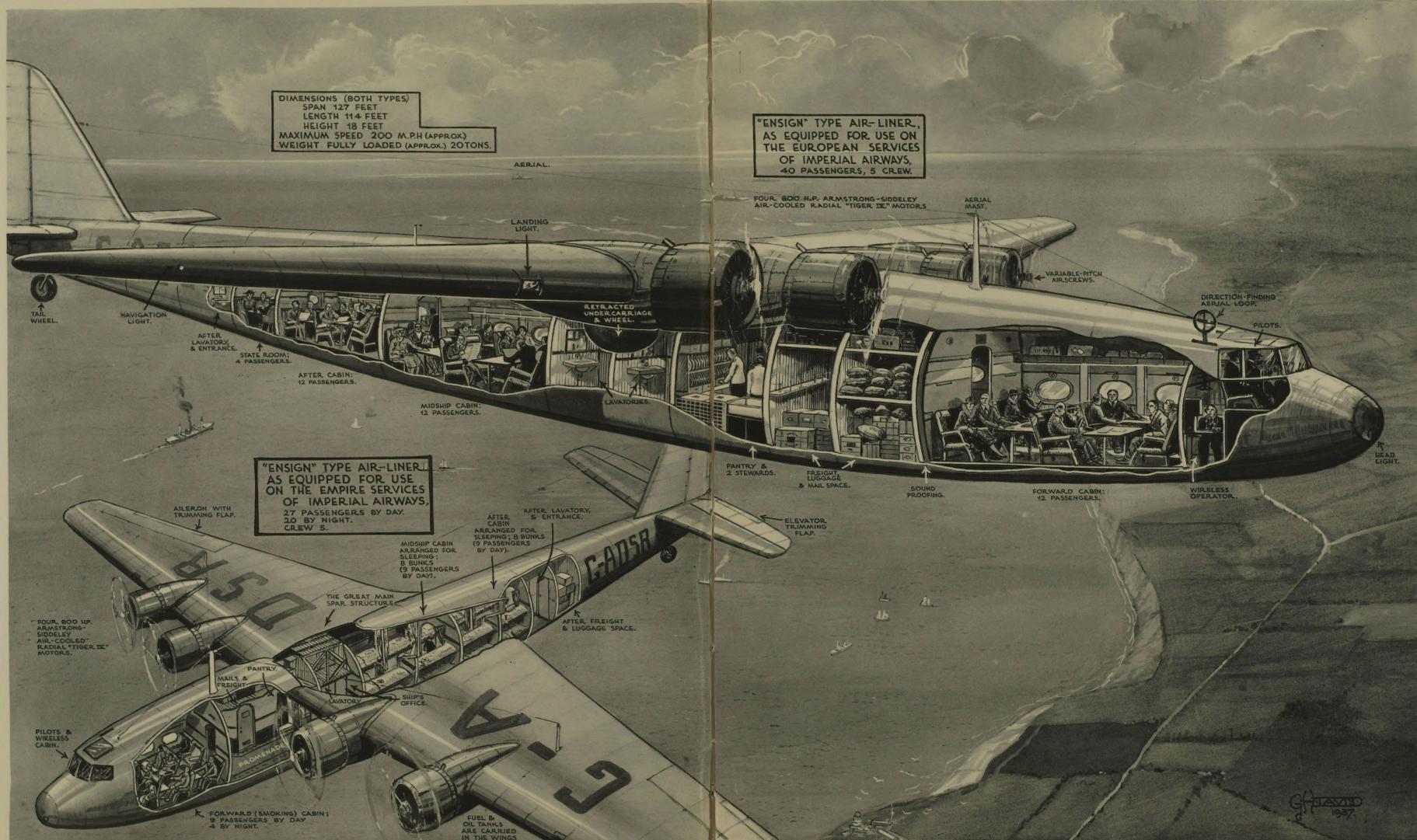
of masonry. The inscription reads: 'Those who die for their country are gathered into immortality.' Of the abandoned tank, he writes: 'Near Getafe aerodrome, on the outskirts of Madrid, this 15-ton Russian tank was captured by the Nationalist infantry, who set it on fire by throwing bottles of petrol and hand grenades at its caterpillar-track. The armour is half an inch thick, and has been pierced by bullets; no doubt, from a special anti-tank rifle. The occupants, a Russian officer and two gunners, are buried near by.' Of the ceremonial parade at Salamanca, he notes: 'Moorish cavalry in their white ceremonial robes were features of the pageant. Some 30,000 spectators were present. Aeroplanes looped and dived overhead.'

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BOOKS OF THE DAY.

DICTATORSHIP is no new thing; in fact, I believe it is one of the oldest professions in the world; for did it not exist in a crude form among prehistoric tribes, each ruled by an autocratic Old Man? Later, of course, there were the Tyrants of ancient Greece, and men like Sulla or Caesar in Roman times. Doubtless the well-informed could cite a host of other examples in various places and periods. We ourselves have had our Cromwell. Now that the dictatorial breed is enjoying its palmiest days, having multiplied exceedingly and spread over the earth since the Great War, there is a highly topical, as well as a historical, interest in such a book as "ROBESPIERRE." First Modern Dictator. By Ralph Kornblum. With eight Portraits (Macmillan; 16s.). This work, although written in English, appeared originally in a French edition, and was well received in France.

To the general reader with a taste for historical biography, and curious to compare the workings of revolution in the past with those of the present century, Mr. Kornblum's book will be very satisfying, for the narrative is vivid and dramatic, the strife of factions is clearly explained, and the personalities—especially that of the protagonist—are portrayed with acute penetration. Furthermore, a book that is announced as expressing "somewhat unorthodox views" will be sure to attract the historical student with a nose for controversy. Being no specialist in these matters, I shall not trespass on this thorny ground, but it may be mentioned that the "unorthodoxy" consists in a novel interpretation of the causes that led to Robespierre's fall. It is ascribed to his efforts "to turn a political into an economic revolution."

In a passage which at once explains these economic plans and absolves Maximilien Robespierre from mere vindictive terrorism, Mr. Kornblum writes: "Robespierre, as we know, intended using the Revolutionary Government not only to ward off foreign invasion, but to place the Jacobin Republic upon an enduring basis. This could be accomplished only by the creation of a new, large social class, possessing economic power, which would be loyal to the Republic and to the Jacobin ideal. . . . If economic power remained in the hands of royalists and wealthy bourgeois, the Jacobin Republic would be quickly overthrown as soon as the Revolutionary Government and the Terror came to an end. What was more, the White Terror would take its toll of vengeance. Thus the Terror could not end, and democracy could not be established, until the Revolution had penetrated into economic relationship."

Mr. Kornblum proceeds to point out that Robespierre's consequent legislation, which included a law concentrating all political trials in Paris, did not aggravate the Terror, as is generally believed. "The Terror seemed to increase," he writes, "because it was concentrated in the capital. But it practically ceased in all the rest of France. Such is Robespierre's responsibility in the Terror, and on this rock he founded. There is ample evidence that the failure of the Committees to enforce the Laws of Ventose, and their misuse of the Law of Prairial, were principally responsible for the quarrel between Maximilien and his colleagues, which led to his overthrow. The amazing sanguinary legend so long attached to his name is now recognised by all serious historians to have no basis in fact. He condemned all wanton use of the Terror, all indiscriminate slaughter, all private and public vengeance. . . . We have Napoleon's testimony to the effect that while in the Alpes Maritimes he saw numerous letters from Maximilien to his brother in which he said that the Proconsuls, by their senseless cruelty, would wreck the Republic."

The tendency of dictators to dramatise themselves has often been exemplified in recent years, and there are

instances in Robespierre's career, as on the occasion, described in this book, when he set light to effigies representing Atheism, Egotism, Discord and Ambition, and subsequently ascended a "symbolical mountain" on the Champ de Mars, standing on the summit while trumpets blared, bells pealed, cannon boomed, and the surrounding multitude sang a special hymn. His principles were derived from Rousseau. "Napoleon," we read, "has been called 'Robespierre on Horseback'; Robespierre, with greater justice, may be called 'Rousseau in Power.' " He is also described as "the unofficial Ruler of France."

Discussing the question, Was he a Dictator?, the author says: "Robespierre's power was very great; so great, in fact, that at times it appears dictatorial, since it paralysed all opposition as effectively as if it had been absolute. . . . Abroad he was regarded as the head of the French nation to such an extent that the Duke of York, reporting to his Government the situation on the battle-front, speaks of 'Robespierre's soldiers.' . . . Officially, however, his power was no greater than that of any other member of the Committee of Public Safety. . . . The force before which the Committees and the Convention sometimes reluctantly had to bend was his prestige—the magic of his name and reputation—his influence with the Jacobins, the Commune, the people of Paris and of France. For he had become well-nigh a symbol. Perhaps not until recent years has there been such spontaneous adulation of a public man. Children were named after him in profusion. Letters he received from individuals and organisations are

only sets forth his remarkable personality, but also gives the gist of his writings—especially the pamphlet "Common Sense," which stirred the Americans in 1776, and his subsequent books, "The Rights of Man" and "The Age of Reason," which roused controversial storms respectively in the political and the religious world.

Tom Paine's memory has also cropped up in current news for another reason, through the recent presentation to the Sussex Archaeological Trust of the old house at Lewes in which as a young man he carried on a tobacco and grocery business in partnership with the mother of his second wife. The extraordinary story of this marriage is related by Mr. Pearson, who rightly remarks that Paine "was not a domestic man." Like Robert Burns, he was, in those days, an exciseman, but he did not resemble the Scottish poet in his treatment of women. He was, in fact, a pioneer of subversive agitation. That his works have continued to exercise an influence among the discontented in our own day, I found evidence myself some years ago, when taking a literary class at an evening institute. There I learned that one of my pupils, socialistically inclined, regarded Tom Paine as the fount of all wisdom.

While there is only a passing reference to Paine in the above-mentioned life of Robespierre, there is a great deal about Robespierre in Mr. Pearson's book. It was in France, I think, that Paine's character shows at its best, for he made strenuous efforts to curb the cruelties of the Revolution, and strongly opposed the execution of Louis XVI., suggesting that instead he should be sent to America, whose liberation he had helped to bring about. Paine also incurred great personal risk more than once in helping the escape of Englishmen from Paris, even those who had bitterly denounced him. Eventually he fell foul of the American Minister in Paris, Gouverneur Morris, who, it is alleged, plotted his downfall and so misrepresented him in despatches that, when Paine was put into prison, George Washington did not intervene on his behalf.

Paine at that time, it appears, was in imminent danger of execution. "Robespierre," we read, "did not trust Morris and did not wish to offend Washington. He knew that Paine and Washington were friends. . . . Having allowed sufficient time for Washington to act, had he wished to do so, Robespierre decided that Paine had better complete his journey to the guillotine. . . . It so happened that Paine was ill with a fever . . . and was temporarily unaware of his miraculous escape. . . . After his partial recovery some two months later, he learnt that Robespierre had fallen and how it had come about that he himself was still alive." It appeared that chalk marks were made on the doors of rooms containing condemned prisoners, but the door of his room opened outward, flat against the wall, and the marks were made on it when it was in that position. When it was shut at night, the marks were on the inside, and, as the condemned were always taken out at night, "the destroying angel passed by it."

In the course of his book on Robespierre, Mr. Kornblum points out that the reign of terror during the French Revolution, sanguinary as it was, caused far less loss of life than "similar measures taken during national crises far less severe." He instances especially the severities of Thiers and his military tribunals in Paris, some seventy-five years later. The comparison is amply borne out by statistics given in "THE PARIS COMMUNE OF 1871." By Frank Jellinek (Gollancz; 8s. 6d.). This book is written from an "extreme Left" point of view, and although, as the author explains, the "Communard" of

1871 was not quite the same thing as a "Communist" in 1937, yet "there was much of modern Communism implicit in the Paris Commune, as Lenin perceived when he reiterated that 'the Commune was the first stage in the proletarian revolution, as the Russian Revolution was the second.' "

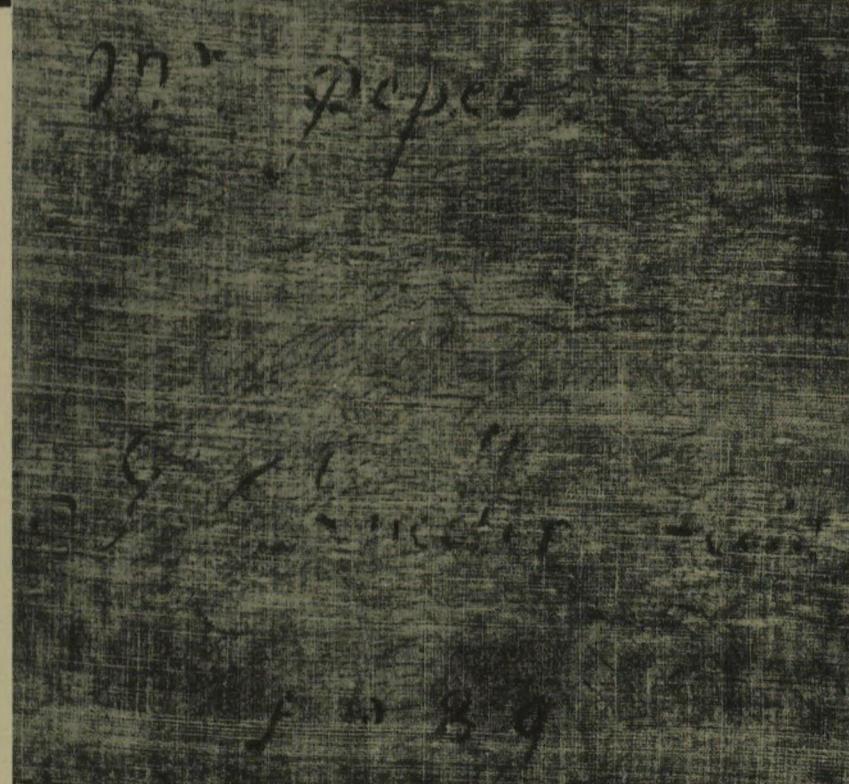
For readers who wish to draw their own comparisons between the effects of bygone revolutions in France and the present conditions in Russia, there is an abundance of literature on the latter subject. Such works are apt to be either severely informative or violently partisan, on one side or the other, but they have one quality in common, that they are mostly of a grim and depressing character. Few of them, in my experience, could be called really entertaining. Consequently I have enjoyed all the more a little book that forms a brilliant exception to this category, [Continued on page 646.]



FOUND TO PROVIDE A CLUE TO THE CONTEMPORARY SPELLING AND PRONUNCIATION OF THE GREAT DIARIST'S NAME: A PORTRAIT OF SAMUEL PEPYS BY SIR GODFREY KNELLER (1648-1723) — NOW THE PROPERTY OF THE NATIONAL MARITIME MUSEUM.

This famous portrait of Pepys shows him at the age of fifty-six. It was included in a sale of relics of Samuel Pepys—the property of the late Mr. John Pepys Cockerell—at Sotheby's on April 1, 1931. Recently the inscription "Mr. Pepys, G. Kneller fecit 1689" was discovered in Kneller's own hand on the back of the canvas. The way in which Pepys's name is spelt by Kneller provides a valuable clue to the manner in which it was pronounced by his contemporaries—a subject of considerable controversy.

As soon as the Revolutionary Government and the Terror came to an end. What was more, the White Terror would take its toll of vengeance. Thus the Terror could not end, and democracy could not be established, until the Revolution had penetrated into economic relationship."



"MR. PEPYS. G. KNELLER FECIT 1689": THE INSCRIPTION ON THE BACK OF THE CANVAS OF SAMUEL PEPYS'S PORTRAIT BY KNELLER—RECORDED IN PEPYS'S BANKING ACCOUNT AS HAVING BEEN PAID FOR ON MARCH 3, 1689, WITH THE SUM OF £45 10s.

full of the most extravagant terms of admiration and devotion. He is called 'Founder of the Republic,' 'Scourge of Tyrants,' 'Father of Patriotism,' 'Beacon, Column, Keystone of the Republic of France!'

Very little is said in Mr. Kornblum's book about the English-born revolutionary writer who, having previously helped to engineer the revolt of the American Colonies and to draw up their Declaration of Independence, was subsequently involved in the French Revolution and actually became a member of the Convention in Paris. His adventurous life-story is told in "TOM PAINÉ." Friend of Mankind. A Biography. By Hesketh Pearson. With eight Portraits (Hamish Hamilton; 9s.). The present year marks the bicentenary of Thomas Paine's birth—hence, no doubt, the appearance of this memoir. It not

LONDON'S EPIDEMIC OF RAILWAY ACCIDENTS: THE BATTERSEA DISASTER.



THE POINT OF IMPACT IN THE COLLISION, WHERE TEN LIVES WERE LOST: (IN LEFT FOREGROUND) WRECKAGE OF THE FIRST COACH OF THE COULSDON TRAIN AND THE LAST COACH OF THE STATIONARY TRAIN, WITH RESCUERS; (LEFT BACKGROUND) THE COULSDON TRAIN; (RIGHT FOREGROUND) PART OF THE STATIONARY TRAIN.



AFTER THE CLASH BETWEEN TWO CROWDED ELECTRIC TRAINS APPROACHING VICTORIA, DURING THE MORNING "RUSH HOUR," BETWEEN BATTERSEA PARK AND CLAPHAM JUNCTION STATIONS ON THE SOUTHERN RAILWAY: POLICE AND FIREMEN AT WORK CLEARING THE WRECKAGE FROM ONE OF THE SMASHED COACHES

Between March 30 and April 4 five railway accidents (two of a minor character) occurred in various parts of London. The worst disaster, in which 8 people were killed outright and 20 injured, two of whom died later in hospital, took place at 8.5 a.m. on April 2 on the Southern Railway between Battersea Park and Clapham Junction stations. An official statement by the Company said: "The accident was caused by the 7.31 a.m. electric train from Coulsdon North to Victoria running into the rear of the 7.30 a.m. electric train from London Bridge to Victoria, via Tulse Hill." The London Bridge train had been stopped

on the Longhedge Viaduct, over Queen's Road, Battersea. The motor-coach of the Coulsdon train ploughed right through the guard's van and rear coach of the stationary train, where most of the casualties occurred. The next coach remained intact except the end compartment. The driver of the Coulsdon train was only slightly injured. The body of the motor-coach was wrenched from its chassis and fell on the track close to the viaduct parapet, 60 ft. above an organ-builder's yard below. Police, firemen, ambulance men, doctors, hospital nurses, and breakdown gangs quickly arrived to join in rescue work.

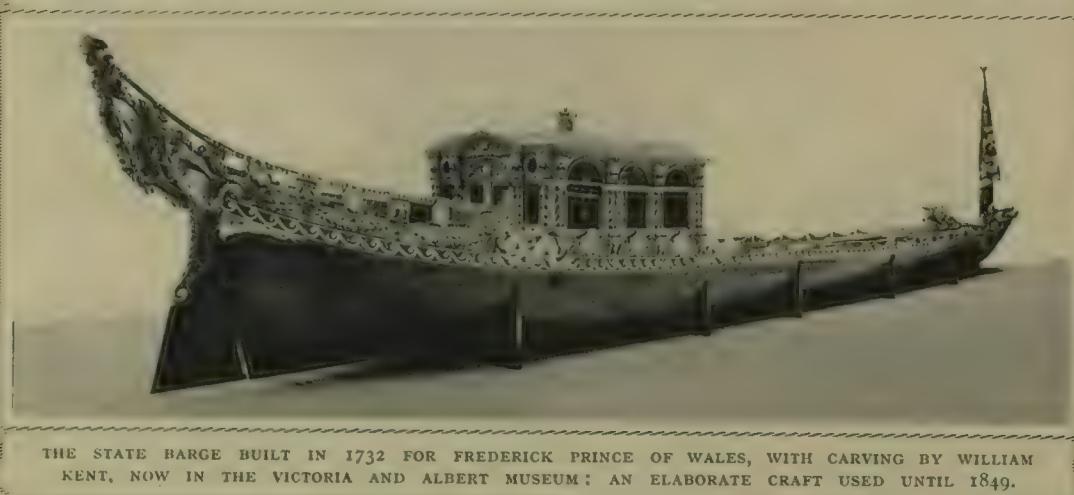
THE KING'S "BARGE" FOR HIS GREENWICH TRIP; AND FORERUNNERS.



THE ADMIRAL'S BARGE FOR THE KING AND QUEEN TO TRAVEL IN STATE BY WATER FROM WESTMINSTER TO GREENWICH TO OPEN THE NATIONAL MARITIME MUSEUM: A NEW CRAFT, 45 FT. LONG AND DRIVEN BY THREE 100-H.P. ENGINES, WITH A SPEED OF 26 KNOTS, FOR CEREMONIAL USE BY NAVAL COMMANDERS-IN-CHIEF.



THE KING'S PARENTS IN A SEVENTEENTH-CENTURY CRAFT: KING GEORGE V. AND QUEEN MARY, IN 1912, ATTENDING HENLEY REGATTA IN STATE IN "THE QUEEN'S SHALLOP," BUILT IN 1689 BY WILLIAM III. FOR HIS CONSORT, MARY II., A BOAT DESIGNED ON DUTCH LINES, WITH THE ROYAL ARMS AT THE STERN.



THE STATE BARGE BUILT IN 1732 FOR FREDERICK PRINCE OF WALES, WITH CARVING BY WILLIAM KENT, NOW IN THE VICTORIA AND ALBERT MUSEUM: AN ELABORATE CRAFT USED UNTIL 1849.

WHEN the King and Queen visit Greenwich on April 27 to open the National Maritime Museum, they will travel in State by water from Westminster in the Admiral's barge shown in the top photograph. This craft, designed by Mr. Hubert Scott-Paine and built by the British Power Boat Company at Hythe, was recently delivered to the Admiralty, for use by the Commander-in-Chief at the Nore. The eight-oared barge built for Mary II. in 1689, and known as "the Queen's Shallop," was presented to the National Maritime Museum by King George V., who occupied it, with Queen Mary, when in 1912 he made the first State visit by a reigning Sovereign to Henley Regatta. In 1904 it had been used at Eton by King Edward VII. and Queen Alexandra, and in Queen Victoria's earlier days it was a tender to the big State Barge built for Frederick Prince of Wales in 1732 and used by George III. in Nelson's funeral procession by water from Greenwich to Whitehall. Queen Victoria used this larger craft for State processions on the Thames up to 1849, when it was placed on Virginia Water. It is 63 ft. long. The carving is the work of the well-known architect, William Kent.



THE SUMPTUOUS INTERIOR OF THE DECK CABIN IN THE STATE BARGE BUILT IN 1732: A VIEW SHOWING THE ARMS OF QUEEN VICTORIA ON THE CEILING.



A NEW AND GREAT TREASURE-HOUSE FOR THE NATION. THE NATIONAL MARITIME MUSEUM TO BE OPENED BY H.M. THE KING.

The National Maritime Museum at Greenwich, the first National Museum of its kind to be established in England, and without question the finest collection of maritime antiquities and pictures in the world, will be opened on April 27 by his Majesty the King, who will be accompanied by her Majesty the Queen. Their Majesties will proceed to Greenwich by river, attended by a Naval Escort, and thus will revive memories of historic royal processions in the times of Charles II, the Georges, and Queen Victoria. In this issue of "The Illustrated London News" and the two succeeding issues we aim at giving our readers some examples of the treasures which the Museum contains. We print below a general descriptive article; while photographs of paintings and exhibits illustrating the earlier periods up to the seventeenth century will be found on the succeeding pages. The exhibits of later periods will be similarly treated in subsequent issues.

THE attempt to found in England a maritime collection adequate to illustrate the sea-power on which the country's greatness has been built has a history of over a century. In 1795, the Painted Hall at Greenwich, originally the pensioners' refectory,

of a "Naval University." A fortunate result of this was that the Admiralty Collection of ship models, formerly at Somerset House and South Kensington, was transferred to the Royal Naval Museum, which formed part of the Royal Naval College.

In 1924, a full century after a Naval Gallery had been established in the Painted Hall, the Society for Nautical Research, which, ever since its foundation, had advocated the foundation of a Maritime Museum as one of its prime objects, drew public attention to the fact that Great Britain still lacked a centre at which the country's maritime history could be studied. The plea came none too soon; important maritime treasures were being rapidly dispersed or were leaving the country. In 1927 the Society was authorised by the Government to announce that a National Maritime Museum would be established. By his munificent purchase of the world-famed Macpherson Collection of maritime prints, drawings, and paintings, and by the acquisition of the ship models from the *Mercury* Training Ship in the Hamble River, Sir James Caird laid the foundations of the Caird Collection. By 1934 the unremitting generosity of Sir James had assembled so large and important a collection that the establishment of the Museum

probably unique, in that it was built to straddle the Deptford-Woolwich road like an arch. The road, which originally divide the Palace, in which Henry VIII. and Queen Elizabeth were born, from the Royal Park was spanned by the "bridge room" in Inigo Jones's design. In the Royal Park Charles II. subsequently permitted Greenwich Observatory to be erected. The old road has been excavated; and the Queen's House, which is now classed as an Ancient Monument, restored as far as possible to its original condition. The central feature of the house is the Great Hall, in which Blake lay in state. This has a carved wooden roof originally containing paintings by Gentileschi. These paintings, it is interesting to note, are now preserved in the Saloon at Marlborough House. In addition there is the Queen's Bedroom, containing a unique ceiling, painted in Pompeian style; and the Queen's Boudoir, whose carved ceiling retains its original gilding. It once embodied paintings by Jordaens. Colonnades, erected at the beginning of the nineteenth century, run east and west along the route of the old road, connecting the Queen's House, on the east, with the wing containing the Entrance Hall; on the west with the Caird Galleries, in which the main collections are exhibited.



THE NATIONAL MARITIME MUSEUM AT GREENWICH, WHICH H.M. THE KING WILL OPEN ON APRIL 27: A GENERAL VIEW SHOWING INIGO JONES'S "QUEEN'S HOUSE" IN THE CENTRE, NOW RESTORED; WITH THE OBSERVATORY ON THE HILL BEHIND, AND THE LATER BLOCKS AND COLONNADES ON EITHER SIDE.

The Queen's House was begun by Inigo Jones for Anne of Denmark, Queen of James I., in 1618, and was completed in 1635 for Henrietta Maria, wife of Charles I. The building was designed to straddle the Deptford-Woolwich road like an arch. The colonnade (built shortly after Trafalgar) marks the line of this road. The block on the left-hand side (east) of the photograph forms the entrance to the Museum; while that on the right houses the bulk of the more modern collections. Inset in the heading above is a view of the Tudor Palace at Greenwich, where Henry VIII. and Queen Elizabeth were born—a detail of a contemporary painting. The towers of the armoury and gatehouse, the chapel and the hall are clearly visible.

Photograph specially taken for "The Illustrated London News" by William Davis. Inset Illustration reproduced by Courtesy of the National Maritime Museum.

had lain empty and unused for nearly a century; and Nelson's early friend and patron, Captain Locker, then Lieutenant-Governor of the Hospital, proposed that it should be converted into a National Gallery of Maritime Paintings. The scheme, at first abortive, was happily revived by Locker's son in 1823: George IV. gave his approval and, himself an excellent connoisseur, ransacked Windsor, Hampton Court, and, later, St. James's Palace and Carlton House, for paintings of maritime interest. William IV. made further gifts, including ship models, the coat worn by Lord Nelson at the Nile, and Drake's so-called astrolabe. Royal generosity was augmented by that of private individuals: the Prince Consort presented the coat in which Nelson fought and received his mortal wound at Trafalgar. So interesting was the collection thus formed that the Painted Hall at Greenwich became one of the most popular places of pilgrimage in the Victorian Age.

In 1869, Greenwich Hospital was closed for lack of occupants and the buildings adapted to the needs

on a permanent footing could be delayed no longer. Accordingly, the National Maritime Museum Bill was passed, its main purpose being, in the words of Mr. Ormsby-Gore, who moved the Second Reading in the House of Commons, "to enable the great generosity of Sir James Caird to take full effect." It may also be mentioned that, from the earliest days, her Majesty Queen Mary has displayed the keenest enthusiasm for the project, and she herself has been graciously pleased every year to present many valuable gifts to the Museum. Thus it may be said that the opening ceremony on April 27 will be, in more senses than one, the culmination of a hundred years' endeavour.

The situation of the National Maritime Museum is superb. The Queen's House, the central building, is a masterpiece of English Palladian architecture. It was begun by Inigo Jones for Anne of Denmark, Queen of James I., in 1618, and completed, in 1635, for Henrietta Maria, the wife of Charles I., from whom the house takes its name. The building is

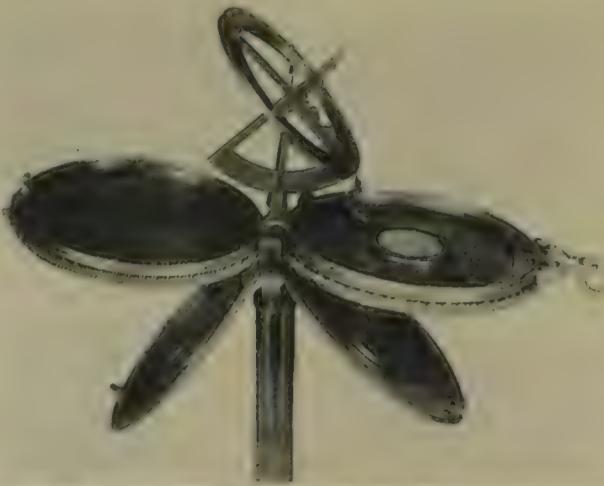
When one remembers how inextricably the civilisation of England has been bound up with her maritime history; how her insular position has determined her politics, wealth, literature, her very turns of speech; how at every period her destiny has hung on the outcome of a maritime conflict, it is surprising that this country has waited so long for a National Maritime Museum. Holland, France, Venice, Spain have their Maritime Museums: each has a noble maritime history, though none so noble as that of England. The delay, however, has had great compensating advantages. Instead of having to be content with a small, piecemeal exhibition of maritime antiquities, grudgingly given status as a result of the enthusiasm of a few private persons, Great Britain now possesses a Maritime Museum acclaimed by all and worthy of her history.

The Galleries, containing paintings and ship models, are arranged chronologically. The Queen's House is devoted to works dating from the earliest times to the beginning of Queen Anne's reign. There

(Continued on page 636)

THE NATIONAL MARITIME MUSEUM AT GREENWICH: NAUTICAL INSTRUMENTS AND DOCUMENTS IN OUR NEW TREASURE-HOUSE.

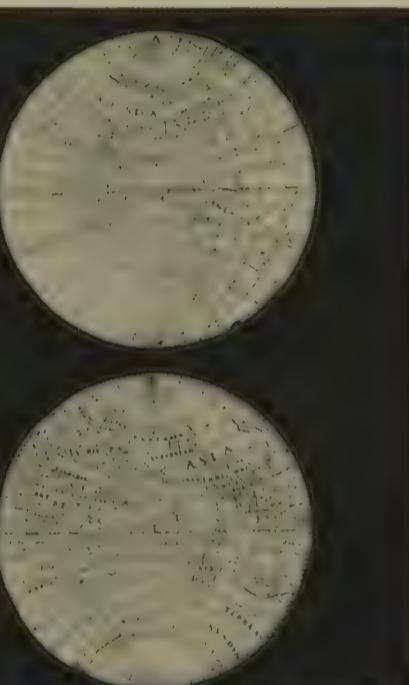
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THE FAMOUS DRAKE'S ASTRO-
LABE; MADE FOR THE GREAT
SAILOR'S FIRST VOYAGE
TO THE WEST INDIES
IN 1570.



AN OLD NAUTICAL INSTRUMENT OF SUPERLATIVE INTEREST IN THE NATIONAL MARITIME MUSEUM AT GREENWICH, WHICH H.M. THE KING OPENS THIS MONTH: A TELESCOPE WITH THE DATE 1661; PROBABLY THE OLDEST DATED OPTICAL INSTRUMENT IN THE COUNTRY.



A FRENCH EIGHTEENTH - CENTURY PLANETARIUM;
SHOWING THE RELATIVE POSITION OF THE HEAVENLY
BODIES ON A GLASS CELESTIAL VAULT.

THE COUNTER ARMADA, 1589

*Sir Francis Drake's Commission appointing John Martin
to be Captain of the Bark Thomas*

L. NORREYS

A COMMISSION FOR DRAKE'S "COUNTER-ARMADA" OF 1589:
A DOCUMENT BEARING DRAKE'S OWN SIGNATURE — AN
EXTREMELY RARE AUTOGRAPH.

On this page are some of the most important and historic instruments and documents exhibited at the National Maritime Museum. The famous Drake's Astrolabe —made for Sir Francis Drake before his first voyage to the West Indies in 1570—is, in fact, a compendium in a gilt case containing a small astrolabe, nocturnal, sundial, compass, and numerous mathematical and astronomical scales. The telescope in the next illustration embodies the most elementary Galilean optical

A SHIP-LIST, BOUND IN GOLD-TOOLED MOROCCO WITH SILVER CLASPS, WHICH BELONGED TO PEPYS: DETAILS OF THE ARMAMENT AND ESTABLISHMENT, FOR HOME AND FOREIGN SERVICE, OF BRITISH FIRST RATES.

system, and bears the signature "Jacob Cunigham 1661." The miniature silver maps of the world were ordered by Sir Francis Drake to commemorate his voyage round the world (1577-1580). They are based on a map specially drawn by Michael Mercator. The "Counter-Armada" was the expedition organised in 1589 by Drake and Sir John Norreys to restore Dom Antonio of Portugal, for which commissions were eagerly taken up by volunteer captains.

THE NATIONAL MARITIME MUSEUM AT GREENWICH: SHIPS AND PERSONAGES.

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SIXTEENTH-CENTURY PORTUGUESE CARRACKS IN THE MEDITERRANEAN: A VERY EARLY PAINTING IN THE NATIONAL MARITIME MUSEUM, AT GREENWICH, WHICH H.M. THE KING OPENS THIS MONTH.



PETER PETT AND THE "SOVREIGN OF THE SEAS": A CELEBRATED MEMBER OF THIS FAMOUS SHIPBUILDING FAMILY; WITH A MAGNIFICENT VESSEL HE LAUNCHED IN 1627.



THE CONFERENCE WHICH ENDED THE LONG STRUGGLE WITH SPAIN, IN 1604: SPANISH AND DUTCH MEET ENGLISH STATESMEN (RIGHT) AT SOMERSET HOUSE.



SIR FRANCIS DRAKE: THE EARLIEST PORTRAIT KNOWN; SHOWING HIM WEARING THE JEWEL PRESENTED TO HIM BY QUEEN ELIZABETH AFTER HIS CIRCUMNAVIGATION.



QUEEN ELIZABETH: A PORTRAIT SHOWING HER WEARING A MOURNING RING FOR THE EARL OF LEICESTER, WHO DIED DURING THE ARMADA REJOICINGS.



PHILIP II. OF SPAIN: A PORTRAIT OF THE MONARCH WHO LAUNCHED THE GREAT SPANISH ARMADA AGAINST BRITAIN.

WE illustrate on this page some early paintings of the greatest interest in the National Maritime Museum at Greenwich, the country's new treasure-house. The first is a very early sea painting showing Portuguese carracks of about 1530 in the Mediterranean, with their great towering fore and after castles and ordnance firing inboard to repel boarders. The "Sovereign of the Seas" was a triumph of the craft of the Petts. She was built by Peter under the supervision of his father, Phineas, in 1627. The Petts had been building ships for the Kings of England since the time of Edward VI., gaining a reputation "for their success in contriving and building of frigates." In the Somerset House Conference painting, Cecil is seen seated nearest the spectator on the English side.

THE NATION'S NEW TREASURE-HOUSE: "FLAGMEN" IN THE MUSEUM.

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EDWARD MONTAGU, FIRST LORD SANDWICH, WHO LOST HIS LIFE AT SOLEBAY: A LELY PORTAIT AT GREENWICH.



SIR WILLIAM PENN: FATHER OF THE FOUNDER OF PENNSYLVANIA, AND PEPYS' SUPERIOR AT THE NAVY OFFICE FOR MANY YEARS.



SIR CHRISTOPHER MYNGS: ONE OF THE "FLAGMEN" AT LOWESTOFT, WHO DIED HEROICALLY IN THE FOUR DAYS' BATTLE.



SIR JOSEPH JORDAN: LELY'S PORTRAIT OF BLAKE'S REAR-ADMIRAL (FIRST DUTCH WAR), AND SANDWICH'S VICE-ADMIRAL (SOLEBAY).



SIR EDWARD SPRAGGE: THE REDOUBTABLE OPPONENT OF THE YOUNGER TROMP, WHO MET A HEROIC DEATH OFF THE TEXEL.



SIR JEREMIAH SMITH: A STRIKING LELY PORTRAIT OF ONE OF THE DUKE OF YORK'S "FLAGMEN" AT THE BATTLE OF LOWESTOFT.



SIR JOHN HARMAN, ADMIRAL OF THE BLUE: ANOTHER OF THE SERIES OF "FLAGMEN" PAINTED BY SIR PETER LELY.



"THE STRANGER PRINCE": AN OLD COPY OF A LELY PORTAIT OF PRINCE RUPERT, CAVALRY LEADER AND ADMIRAL.



GEORGE MONK, DUKE OF ALBEMARLE, GENERAL, ADMIRAL OF THE FLEET AND KING-MAKER: ANOTHER PORTAIT IN LELY'S "FLAGMEN" SERIES.

We give here some of the portraits of the earlier British commanders preserved in the new National Maritime Museum. The "Flagmen" portraits are a famous series executed by Lely for the Duke of York. Pepys thus describes them (1666): "To Mr. Lilly's the painter's; and there saw the heads, some finished, and all begun, of the Flagmen in the late great fight with the Duke of York against the Dutch. The Duke of York hath them done to hang in his chamber,

... Here are the Prince's, Sir G. Ascue's, Sir Thomas Teddman's, Sir Christopher Ming's, Sir Joseph Jordan's, Sir William Barkeley's, Sir Thomas Allen's, and Captain Harman's, as also the Duke of Albemarle's; and will be my Lord Sandwich's, Sir W. Pen's, and Sir Jeremy Smith's." All these portraits, with the exception of one, that of Prince Rupert, are now to be seen at the Museum at Greenwich.

THE NATION'S NEW TREASURE-HOUSE: VAN DE VELDES AT GREENWICH.

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WILLIAM VAN DE VELDE THE ELDER: A SELF-PORTRAIT OF THE FORERUNNER OF ENGLISH MARINE PAINTING—IN THE NATIONAL MARITIME MUSEUM AT GREENWICH.



ENGLISH MERCHANTMEN OFF A MEDITERRANEAN PORT: A CHARACTERISTICALLY FINE PAINTING BY THE YOUNGER VAN DE VELDE; PROVIDING EVIDENCE THAT HE VOYAGED IN THE MEDITERRANEAN.



CONSIDERED THE MOST EXCELLENT OF MARINE PAINTERS BY HIS CONTEMPORARIES: WILLIAM VAN DE VELDE THE YOUNGER, FOUNDER OF THE ENGLISH SCHOOL OF MARINE ART



A SEA-BATTLE AS DEPICTED BY THE ELDER VAN DE VELDE: RUPERT'S FIRST FIGHT OFF SCHOONVELDT IN 1673; A COMPOSITION DISPOSED TO GIVE THE DECORATIVE EFFECT OF A TAPESTRY.



A SEA-FIGHT AS DEPICTED BY THE YOUNGER VAN DE VELDE: THE BATTLE OF SOLEBAY; WITH THE "ROYAL JAMES" IN FLAMES; AND THE DUKE OF YORK'S FLAG IN THE "ST. MICHAEL" (FOREGROUND).



A PEACEFUL SEA SCENE BY THE YOUNGER VAN DE VELDE: WILLIAM OF ORANGE IN THE "MARY" YACHT, AND PRINCESS MARY IN THE "CHARLOTTE" AT GRAVESEND DURING THEIR HONEYMOON VOYAGE.



A SOLEBAY BATTLE SCENE BY THE YOUNGER VAN DE VELDE: THE "ROYAL JAMES," IN WHICH LORD SANDWICH REPULSED REPEATED ATTACKS BEFORE THE SHIP WAS DESTROYED BY FIRE, AND HE LOST HIS LIFE.

The work of the two Van de Veldes, Elder and Younger, probably the finest marine painters the world has known, is well represented at the National Maritime Museum. William Van de Velde the Elder (1611-1693) was the joint founder, with Simon de Vlieger, of the modern school of Marine Painting. He was employed successively by the States General and by Charles II. and James II. to depict sea-fights, particularly in grisaille. Several such paintings show the artist himself sitting in his galliot sketching from the life; for it was his custom to push boldly into the midst of the ferocious battles of the Dutch Wars to find material for his pencil. William Van de Velde the Younger (1633-1707) was considered by his contemporaries to be the most excellent of marine painters. He founded the English School, and inculcated a taste for "marines" in this country which has never diminished. In 1674

Charles II. granted £100 a year to the Elder Van de Velde for making drafts of sea-fights; and a similar sum to the younger artist for putting those drafts into colours. The Elder Van de Velde set up a standard of technical accuracy which succeeding schools have unconsciously recognised. He began life as a sailor; and when he turned from seamanship to art he infused into his pictures a passion for the things of the sea in the most minute and meticulous detail. The significance of the Younger Van de Velde is of a different order. From his father he gained an insight into the subject matter of his art; but he also inherited from de Vlieger the art of painting atmosphere and seascapes bathed in light. It may be added that the collection of Van de Velde drawings, in the Maritime Museum, for variety and number, is the finest in the world.

17TH-CENTURY DUTCH "MARINES" IN THE MARITIME MUSEUM AT GREENWICH.

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A SCENE IN A NORTHERN PORT; SHOWING SHIPS LOADING TIMBER—BY H. CORNELISZ VROOM: ONE OF THE NOTABLE PAINTINGS EXHIBITED IN THE NEW NATIONAL MARITIME MUSEUM AT GREENWICH.



THE DUTCH IN THE MEDWAY: A VIVID, DETAILED PAINTING BY P. C. VAN SOEST; SHOWING THE MOMENT WHEN DE RUYTER'S MEN CAPTURED THE "ROYAL CHARLES," WITH OTHER ENGLISH WARSHIPS IN FLAMES.



SHIPPING ON A BREEZY DAY OFF THE DUTCH COAST; BY A LITTLE-KNOWN MASTER, GERRIT POMPE: A FINE EXAMPLE OF THE ATMOSPHERIC EFFECTS ACHIEVED BY THE EARLY MARINE PAINTERS.



THE DONS MEET THE DUTCH AT SEA: AN ENGAGEMENT IN THE FIGHTING BETWEEN SPAIN AND THE LOW COUNTRIES IN WHICH THE DUTCH APPEAR TO HAVE THE WEATHER GAUGE; PAINTED BY CORNELISZ VERBEEK.



AN INCIDENT IN THE FIRST DUTCH WAR (1652-4), WHEN CROMWELL'S NAVY WON SEVERAL TRIUMPHS OVER THE DUTCH FLEETS: A SPIRITED COMPOSITION BY REINIER NOOMS, CALLED ZEEMAN ("THE SEAMAN").



CHARLES II'S NAVY ENCOUNTERS THE DUTCH: A BOAT ACTION IN THE THIRD DUTCH WAR (1672-8), WHEN ENGLAND AND FRANCE WERE ALLIED AGAINST HOLLAND; DEPICTED BY LUDOLF BAKHUIZEN.

A few notes on the early marine artists whose work is illustrated on this page will not be out of place. Cornelisz Vroom (1566-1640) has been called "the father of marine art." He was also a topographical artist, painting views of towns in Holland, France, Spain, and Italy. It is to be noted, as characteristic of him, as of other seascapes artists of the earlier seventeenth century, that he put his skyline high and treated his subjects as panoramas. It was not until late in life, when he was voyaging in Spain in the hope of selling his devotional pictures, and was shipwrecked off the coast of Portugal, that he became primarily a marine artist. Gerrit Pompe was an excellent painter of marine subjects who deserves to be better known. Unfortunately, his works are very rare. A painting of his is preserved at Rotterdam, his native town. Cornelisz Verbeek, another Dutch painter of marines, is known to have been inscribed on the books of the Harlem Guild in 1610. The reputation of

Reinier Nooms (c. 1612-c. 1673), called by his countrymen the "seaman," rests chiefly upon his etchings (often of small craft) and his drawings. He worked in Amsterdam, in Paris, and in Berlin, where he was painter to the Elector Wilhelm Friedrich. Although the Elder Van de Velde is reputed to have taught him, few traces of the master's style are recognisable, and Nooms' kinship is rather with de Vlieger, Bakhuisen, and Claude. Ludolf Bakhuisen (1631-1708), the only serious rival of the Younger Van de Velde, spent his early days among shipping circles in Amsterdam. Later, he took to painting in oils; and, although he did not make passages into foreign waters, or possess a galliot of his own, or put out to sea as consistently as the Van de Veldes, it is said that he hired fishermen to take him out in the worst of gales to study the configuration of rollers breaking inshore. In view of this, it is not surprising that Bakhuisen's work is marked by freshness and a sense of movement.

HISTORIC EVENTS RECORDED BY PAINTERS: "MARINES" AT GREENWICH.

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THE ELECTOR PALATINE LEAVING MARGATE IN THE "PRINCE ROYAL" IN 1613; BY WILLARTS: SHOWING THE MINIATURE SHIP BUILT FOR PRINCE HENRY'S AMUSEMENT ON THE EXTREME LEFT.



THE GLAMOUR OF THE "TRAFFIQUES AND DISCOVERIES" OF THE SEVENTEENTH CENTURY: WILLARTS' PAINTING OF SIR EDWARD MICHELBORNE'S RETURN FROM HIS SECOND VOYAGE TO THE FAR EAST.



"THE EVACUATION OF TANGIER AND THE DEMOLITION OF THE MOLE": A GRAPHIC PAINTING IN WHICH SOLDIERS ARE SHOWN DESTROYING THE MOLE BY THROWING THE STONES INTO THE SEA.—ATTRIBUTED TO STOUP.



A DISASTROUS SEVENTEENTH-CENTURY SHIP-WRECK: THE "GLOUCESTER" RUNS ON A SHOAL OFF YARMOUTH, WITH THE LOSS OF A HUNDRED LIVES; AND THE DUKE OF YORK IN THE STERN OF THE BOAT WHICH SAVED HIM.



THE HEROIC DUEL BETWEEN THE "TIGER" AND THE "SCHAKERLOO" IN 1674; FOUR PHASES IN ONE PICTURE, SHOWING THE DUTCH SHIP COMING OUT OF CADIZ, FIGHTING THE "TIGER," AND SURRENDERING (BACKGROUND).

Adam Willarts, who painted the first two of the pictures reproduced on this page, was the father of Abraham Willarts, the painter of portraits and sea-pieces. Father and son resemble one another in making careful drawings of groups of people on the shore. The miniature ship on the left of the first painting is the "Dissdail," built by Phineas Pett "for the young Prince Henry to disport himself in about London Bridge." The second painting shows the animated scene on the return of Sir Edward Michelborne in 1606 from his

second voyage to the East Indies "to discover the countries of Cathay, China, Japan, Corea and Cambay." The painting of the Evacuation of Tangier (1683-4) has been lent to the National Maritime Museum by the Earl of Dartmouth, whose ancestor, the first Baron Dartmouth, conducted the operation. The fourth painting depicts a tragic incident of 1682, when the "Gloucester," carrying the Duke of York to Leith, ran upon the Lemon and Oar shoal off Yarmouth in the early morning of May 6, a hundred men being drowned.

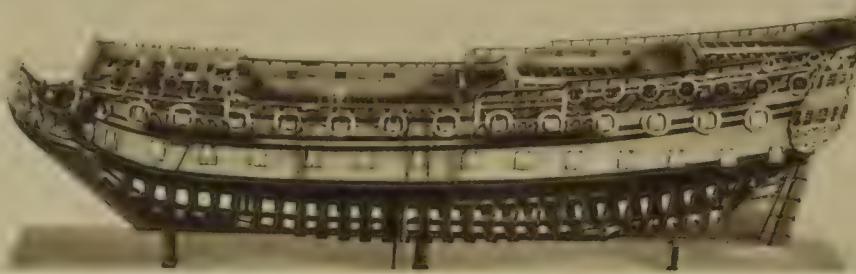
IN THE NATION'S NEW TREASURE-HOUSE:

SEVENTEENTH-CENTURY SHIP MODELS AND DRAWINGS
IN THE MARITIME MUSEUM, GREENWICH.

REPRODUCTIONS BY COURTESY OF THE NATIONAL MARITIME MUSEUM. (CROWN COPYRIGHTS RESERVED.)



TO BE SEEN IN THE NEW NATIONAL MARITIME MUSEUM AT GREENWICH: A MODEL OF AN UNIDENTIFIED ENGLISH ROYAL YACHT OF ABOUT 1675; AN IMPROVEMENT ON THE DUTCH ORIGINALS FROM WHICH THE TYPE WAS DERIVED.



ANOTHER MAGNIFICENT SHIP MODEL PRESERVED AT THE NATIONAL MARITIME MUSEUM: THE "BOYNE," AN 80-GUN SHIP BUILT BY FISHER HARDING (WHOSE NAME IS CARVED ON THE BREAK OF THE POOP) AT DEPTFORD IN 1692.



THE FIGUREHEAD OF THE "ST. MICHAEL": DETAILS OF A SEVENTEENTH-CENTURY SHIP MODEL, THE LINEAMENTS OF WHICH ARE ALSO PRESERVED IN A DRAWING BY VAN DE VELDE.



A FINE DRAWING, BY THE ELDER VAN DE VELDE, OF THE "BRITANNIA," LAUNCHED IN 1682: AN EXTREMELY ACCURATE REPRESENTATION WHICH WAS USED BY SAILMAKER FOR THE PAINTING REPRODUCED ON THE RIGHT.



THE "BRITANNIA" FLYING THE STANDARD OF WILLIAM III.: A PAINTING BY ISAAC SAILMAKER; WITH THE SHIP SHOWN IN TWO POSITIONS AT ONCE (STERN VIEW, ON THE LEFT).



A MODEL OF THE 48-GUN SHIP "MORDAUNT": A SHIP BUILT FOR LORD MORDAUNT (AFTERWARDS LORD PETERBOROUGH), WHOSE ARMS ARE ON THE BREAK OF THE POOP.



A DRAWING OF THE "MORDAUNT" BY THE ELDER VAN DE VELDE: EVIDENCE WHICH MAKES THE IDENTIFICATION OF THE MODEL IN THE QUEEN'S HOUSE (NATIONAL MARITIME MUSEUM), ILLUSTRATED ON THE LEFT, A CERTAINTY.

Those two superb painters, the Elder and the Younger Van de Velde, probably the finest marine artists the world has ever known, are well represented in the National Maritime Museum. On this page are shown the elder Van de Velde's drawing of the "Mordaunt" (with a phonetic spelling of the name—"Mordhent"—giving evidence of the artist's sparse knowledge of English), and his drawing of

the "Britannia," a crack ship of her day launched in 1682. This drawing is of particular interest for the comparison it affords with Sailmaker's painting of the same ship. Undoubtedly Sailmaker used the drawing for his painting of the "Britannia," a fact which accounts for its great accuracy. Sailmaker was a follower of the Elder Van de Velde in technique. He was born in England in 1633.

THE BUSIEST MAN IN THE BRITISH EMPIRE: HIS MAJESTY AT WORK.

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KING GEORGE VI. AT HIS DESK IN BUCKINGHAM PALACE: A NEW AND STRIKING PORTRAIT OF HIS MAJESTY, WHOSE DUTIES IN THIS YEAR OF HIS CORONATION ARE EXCEPTIONALLY ONEROUS.

It is no exaggeration to say that the King, who bears a unique burden of public duty, to be performed always in "that fierce light which beats upon a throne," is one of the hardest-worked men in all the British Empire. Needless to say, his Majesty's engagement book for the present year must be enormously amplified, for, apart from the long succession of exacting ceremonies and functions immediately connected with his Coronation on May 12, there are many other important fixtures, before and after that event, in which he will be required to take the leading part. Among others, for example, are the opening of the National Maritime Museum at

Greenwich on April 27; the Naval Review at Spithead on May 20; Trooping the Colour on June 9; the State entry into Windsor on June 12; a Review of Ex-Service men on June 27; and visits, with the Queen, to Scotland (July 5-12), to Wales (July 14-15), and to Belfast on July 28. In addition to these and other royal occasions, such as Levées and Investitures, there is the daily round of audiences and correspondence dealing with national affairs which claims the King's constant attention. Fortunately, his Majesty is extremely fit and enjoys the best of health, so that he is well able to cope with such arduous tasks and responsibilities of kingship.

SELLING TO THE ANCESTRALLY MINDED.

BEING AN APPRECIATION OF
"FOUR HUNDRED MILLION CUSTOMERS": By CARL CROW.*

(PUBLISHED BY HAMISH HAMILTON.)

AS Mr. Crow tells, it is about as easy for an uninitiated foreigner to sell to the Chinese as it is for him to ban the geomantic from his office; and the "Engineer of Physic Influences" is a potent personage who not only encourages the Staff by assuring successful watch and ward against the malignant, but adds to the credit side



SZECHUEN BANDITES DISTURB THE WORLD'S SUPPLY OF TOOTH-BRUSHES.

Very fine white bristles for tooth-brushes come from China, especially from Szechuen. Should anybody or anything destroy the Szechuen herds, "the world would either not brush its teeth or would accustom itself to the incongruity of black brushes."

of the firm's account that elusive, face-saving something which is entered as Good Will, but is more recognisable as Joss.

Wizardry works wonders, but ancient, honoured, and all-pervading as it is, when it comes to commerce, the merchant from afar cannot rely upon it to weaken the convictions of the conservative Chinese, "the world's most loyal consumers": he must exploit the little grey cells. Certain goods have been established for so long that nothing less than a seismic disturbance can shake them from the shelves. The Chinese are not Aladdins eager to exchange old lamps for new, charm the advertisers and the Abanazars never so wisely. The patent medicine may be cited as typical of alien trade-marked wares. "The present generation wants the pill that cured grandfather's backache and will take no other. That is all very fine for the brand which cured grandfather, but discouraging for the man who is trying to put a new pill on the market. About the best he can hope to do is to get a few satisfied customers now and wait for the grandchildren to grow up before expecting any great and dependable volume of business." Victory is to the time-tested; and, after all, Chinese doctors untutored according to modern ideas "have held the faith of millions of their fellow-countrymen for a staggering number of centuries."

A staggering number of centuries, centuries of traditionalism, of ancestor-worship. There's the rub. Can it be a matter for surprise that the customer is wary when it is a question of abandoning the tried for the unproven? Generally, his will wins: on occasion, he but thinks it does. Witness the Hamburg horse-shoe. In the days of the old sailing-ships, when there was more buying from China than there was selling to her, cargoes carried East were often more or less ballast—if they sold, it was well; if they did not, none worried. Thus, there came to be landed a load of old horse-shoes from Hamburg—"horse-shoes which had been worn so thin that it was impossible to put new caulkings on them. . . . The smiths discovered that the discarded shoes, when cut in two, provided ideal material for the manufacture of the Chinese razor, which is really nothing more than a glorified and very finely tempered knife with a blade that is thick and broad." Rival junk dealers



THE GEOMANCER A PROVED SUCCESS: THE ONLY SIGN OF A CHINESE MILLIONAIRE'S WEALTH—HEAVILY ARMED RUSSIAN GUARDS.

The head of a great firm in Shanghai works in his original office, an old-fashioned building of much dinginess. He fears to lose his luck if he discards the quarters in which he made his humble start. "The only evidence of wealth and prosperity about the whole place is the presence of several heavily armed Russian guards who are there to protect the very wealthy proprietor from kidnappers."

Illustrations from "Four Hundred Million Customers." By Courtesy of the Publishers.

entered the field, "but the Chinese blacksmiths were unanimous in refusing to purchase these substitutes. They maintained that the great size and weight of

the German draught horses, and the day by day hammering of the horseshoes on the cobbled streets of Hamburg, gave the old shoes a size and a temper which was just right for the manufacture of razors, and could not be duplicated in any other city. Hamburg became the old-horse-shoe centre of the world and, unless the old shoes were shipped from there, they found no market." Now "Sheffield razors made in Japan" are imported! That marks a rarity, a deliberate change.

Hence the call for specialised purveying—plus acceptance of the Chinese shop-assistant's craving for "perks." "By very old and inalienable custom, everything which comes into a shop except the stock itself constitutes salvage belonging to the assistants. This includes all cases, barrels, crates, and other packing material, samples of merchandise and all advertising matter. Packing-cases provide the richest prizes. The nails are carefully

realised that only a small proportion of these can be ranked as spenders in the European or American sense. The average purchasing power is low. Anyone exploiting the apple on the Apple-a-Day "slogan" would soon find that "it is doubtful if more than ten million Chinese could afford to buy an apple a day without diminishing their



THE CHINESE WOMAN BELIEVES IN BEAUTY CULTURE—AND WINS THE LEISURE A SERVANT GIVES.

"Chinese wives discovered many centuries ago that, if they would make themselves attractive enough, their husbands would willingly employ servants to do the cooking and scrubbing." Thus, they are better off than many a European or American wife.

"Chinese women are the most perfectly groomed in the world."

bowls of rice or noodles." If one thing is purchased, it may be at the expense of another. Annually, melons supplant cigarettes for a season: many cannot afford the twin luxuries.

That sort of thing the trader must be told or learn to his cost by means of "handsome losses." It is to be hoped that he is wide awake by the time it has dawned upon him that his Chinese name may, perchance, have a punning, derogatory meaning; that rice is not the staff of life of all Chinese; that the ricksha coolie likes to compute his charge according to conditions as he sees them, including the poundage of his fare; and that *chop suey* is emphatically not the Chinese national delicacy. "The truth of the matter is that *chop suey*, as we know it, is not only *not* the national dish of China, but it is not even a Chinese dish and no Chinese ever eats it. The only *chop suey* which the Chinese know is a cheap kind of Cantonese hash which is salvaged by Cantonese beggars" and is a mixture of the odds and ends of food cadged into the spacious food-bowls of the needy and blended by the chopsticks. "There is no reason why this beggar's hash should not be wholesome and tasty"; and, indeed, in a "civilised" form, it is eaten and enjoyed in big cities all over the world—*savé in China*. But "thousands of Chinese have laughed for generations because every dish of *chop suey* served is a culinary joke."

So much for outside considerations. Turn to the inner workings of business. There many an odd custom gives pause to think. The Chinese employee is a complexity. He will do anything to save face—his own or his master's. When he gets a job, as often as not by clannishness or by nepotism, swarming up the family tree, his one desire is to hold it down, and he will hustle and bustle about accordingly; but he will never advance an opinion lest he



"IN PEKING, THE SIZE OF YOUR CARD IS IMPORTANT."

"Every foreigner who lives in China for any length of time must get a Chinese name for himself if he wants to have an identity among the Chinese, as he must have if he intends to do any business with them or meet them socially."

removed, the lumber sorted out and sold. It fetches a good price. With unimportant exceptions, all lumber in China is imported. . . . A good many manufacturers who have tried to economise in the cost of packing-cases in China have found the experiment an expensive one. If a shop stocks two competing brands of sardines, let us say, one packed in a case with a re-sale value of 30 cents and the other in a case with a re-sale value of half that amount, there is no question about which brand will receive the concerted selling efforts of the shop staff. The brand with the 15 cents case will be shoved into an out-of-the-way corner and the other will be thrust on the attention of the customer." Which merely indicates the thrift of the Chinese and their ingenuity in conjuring unconsidered trifles into cash. Handbills and other printed papers are pasted together for the inner soles of shoes; and "there is an old story to the effect that that is how the tracts of religious societies find such a wide circulation." Metal advertising signs are valuable, especially those of heavy enamel which British advertisers use on the London buses and therefore assume to be suitable for use in other parts of the world. These make really good small stoves. One shop in Soochow has for years been selling stoves of this kind, made from Scotch whisky signs. The slightly soiled playing-cards from the bridge-tables are cut in half and yield cheap packs for ricksha coolies." Bottles, beer bottles preferred, discarded clothes, tins, broken window-glass, a second-trap, all have their price, with much other flotsam. "The sails of a great many Yangtsze River junks are composed of old flour sacks."

And thus is demonstrated another fact the optimistic merchant must not forget. "Four hundred million customers" rolls lusciously on the tongue; but it must be



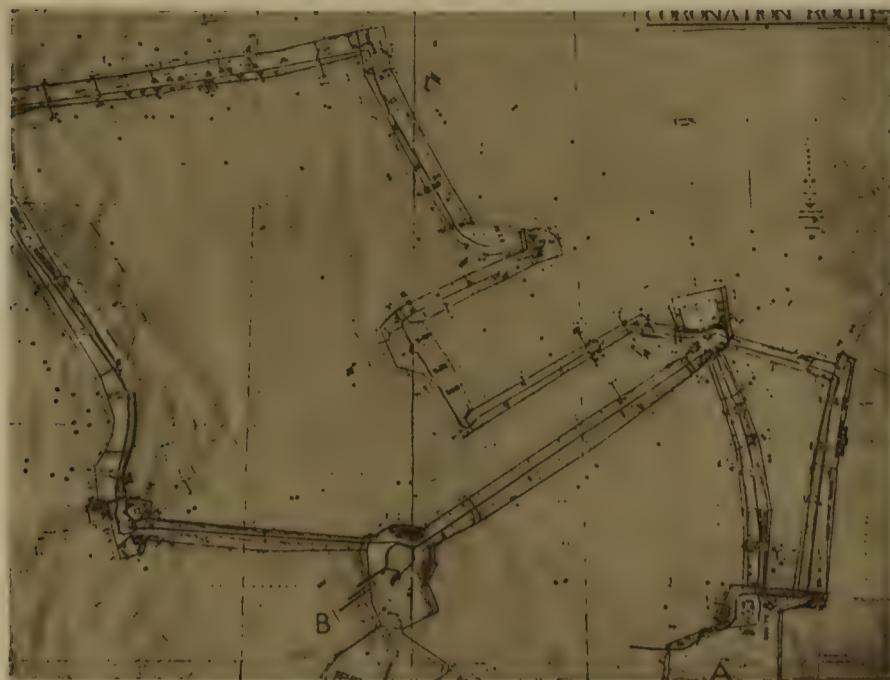
"OLD HORSE-SHOES MADE GOOD RAZOR BLADES"—BUT THEY HAD TO COME FROM HAMBURG: A CHINESE BARBER AT WORK IN THE DAYS OF SAIL.

"The smiths discovered that the discarded shoes, when cut in two, provided ideal material for the manufacture of the Chinese razor, which is really nothing more than a glorified and very finely tempered knife with a blade that is thick and broad." The original consignment was shipped from Hamburg; and all the rest had to be sent from there—until the "Sheffield Razor made in Japan" came into vogue.

should offend those in higher places; he is well versed in leechdom; and he will do his utmost not to teach a subordinate the duties he regards as his own.

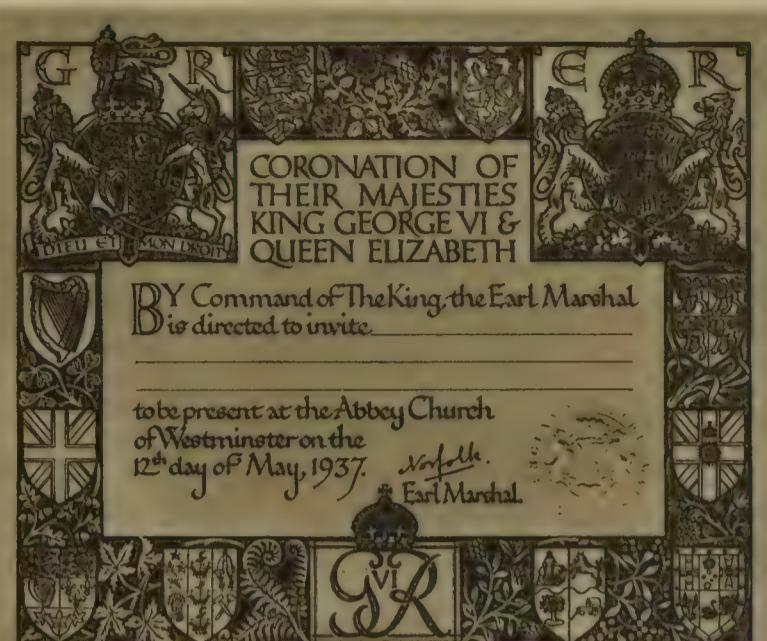
(Continued on page 644.)

CORONATION ACTIVITIES AND A CLERICAL OCCASION: ROYAL HAPPENINGS.



SCOTLAND YARD'S "PLAN OF CAMPAIGN" FOR THE CORONATION: A LARGE-SCALE MAP OF THE ROUTE, WITH DETAILS OF ALL POLICE ARRANGEMENTS.

Our photograph gives an idea of the big map of the Coronation route which has been prepared at Scotland Yard for police use. It measures 12 ft. by 10 ft. The letter "A" (superimposed by us) marks the position of Westminster Abbey, and "B" that of Buckingham Palace. The route is marked by red tape raised on pins. The map carries details of the position of wireless vans, ambulance stations, barriers, refreshment places, and so forth.



THE OFFICIAL INVITATION TO THE CORONATION CEREMONY IN WESTMINSTER ABBEY—WITH A BORDER COMPRISING FLORAL EMBLEMS AND SHIELDS OF ARMS. This invitation card has been issued from the office of the Earl Marshal to guests invited to be present at the Coronation. The Shields of Arms are (from left to right) H.M. the King, England, Scotland, H.M. the Queen, Ireland, Wales, the Union, India, Canada, New Zealand, South Africa, and Australia. The Royal Cypher appears at the foot, surmounted by a crown; and floral emblems, representing the United Kingdom and the Dominions, are placed between the shields.



AFTER PAYING A SURPRISE VISIT TO INSPECT THE WORK IN PROGRESS FOR THE CORONATION AND TO BE SHOWN THE SEATING ARRANGEMENTS, WHICH WERE EXPLAINED BY THE EARL MARSHAL: H.M. QUEEN MARY LEAVING WESTMINSTER ABBEY BY A PATH LINED BY WORKMEN.

On April 5, Queen Mary paid a visit to Westminster Abbey in order to see how far the preparations for the Coronation had progressed. Her Majesty was accompanied by the Duke of Norfolk, who pointed out the seating arrangements and explained the plans for the ceremony. Her Majesty sat for a few moments on the dais which she will occupy at the Coronation. The King and Queen paid a kindred visit of inspection on April 6.



QUEEN MARY AT GUILDFORD: H.M. ASSISTING IN THE DRIVING OF ONE OF THE PILES FOR THE SUPPORT OF THE NEW CATHEDRAL.

After opening a new maternity home and nurses' hostel at Guildford on April 1, Queen Mary drove to the site of the new Guildford Cathedral on Stag Hill and there started the driving of one of the last of the ferro-concrete piles on which the piers of the new structure will rest. Her Majesty was received by the Bishop of Guildford, Lord Onslow (donor of the Cathedral site), Sir Laurence Halsey and Mr. Edward Maufe, the architect.



THE QUEEN'S FIRST VISIT OF INSPECTION TO SEE HER CORONATION GOWN BEING MADE: HER MAJESTY LEAVING A NEW BOND STREET DRESSMAKER'S.

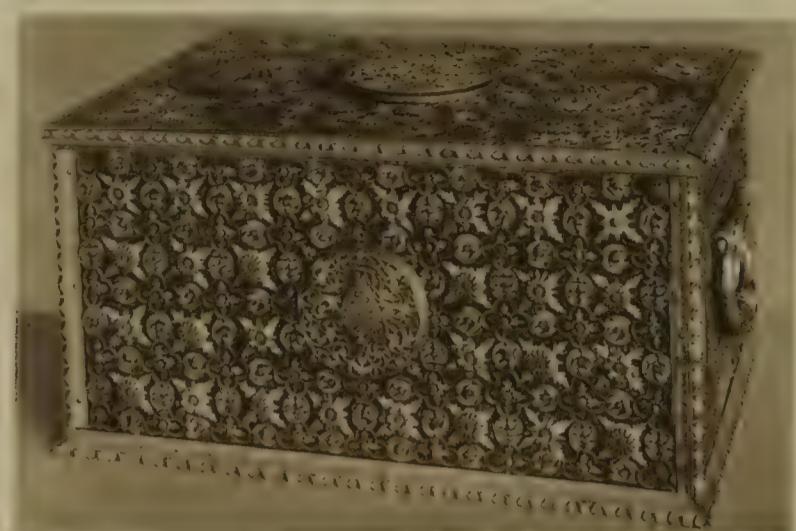
A few days ago the Queen visited a Court dressmaker's in New Bond Street where her gown for the Coronation is being made, and watched the work in progress. It was the first time she had seen any completed part of the gown, whose design she had approved. Her Majesty expressed high appreciation of the work, and chatted to all the girls engaged upon it. On leaving the premises, she found the street packed with people, who gave her an enthusiastic welcome.

LEAVES FROM AN ART SCRAP-BOOK: ITEMS OF MUCH TOPICAL INTEREST.



PAINTED BY JOHN CONSTABLE, THE CENTENARY OF WHOSE DEATH IS BEING CELEBRATED :
FLATFORD MILL, SUFFOLK, WHICH WAS OWNED BY HIS FATHER.

John Constable died on April 1, 1837. His centenary is being celebrated at the British Museum by a special exhibit in the Print Room—twenty-five water-colours and fifteen pencil or other monochrome drawings. There is also to be a special Constable show at the Tate Gallery when it re-opens after alterations. A self-portrait of the artist and two other portraits are reproduced on another page. His father, a prosperous miller, owned water-mills at Flatford and Dedham.



RECENTLY ACQUIRED BY THE VICTORIA AND ALBERT MUSEUM: A JEWEL CASKET BEARING THE INITIALS OF WILLIAM III. AND MARY II.

This jewel casket, bearing the crowned initials of William and Mary, is 18 inches wide by 9½ inches high and is made of brass covered with crimson velvet overlaid with a design of pierced brass and steel. It is a masterpiece of the English locksmith's art. Until recently, it was the property of the Schloss-Museum, Berlin, and previously it belonged to the Prussian Royal House, who probably obtained it during the lifetime of Sophia Dorothea, sister of George II, and wife of Frederick William I, of Prussia.



PREVIOUSLY UNKNOWN—BUT NOW AT THE VICTORIA AND ALBERT MUSEUM: A BYZANTINE IVORY AND BONE CASKET OF THE TENTH CENTURY.

This casket, previously unknown, has been acquired by the Victoria and Albert Museum from a private owner in whose family it had been for many years. It is undoubtedly the best example of its kind to be offered for sale in recent years and ranks only after the famous Veroli casket already in the Museum. The decoration consists of medallions and plaques with hunting scenes and grotesque monsters set in borders of vine leaves and grapes and is of fine quality. It may be compared to the casket in the Treasury of the Cathedral at Lyons, though it is in many respects of better workmanship.



REMARKABLE FOR ITS SIZE AND BEAUTY: A TWELFTH-CENTURY FRENCH ROMANESQUE CAPITAL—ACQUIRED BY THE VICTORIA AND ALBERT MUSEUM.

The capital shows four angels, each holding a scroll with a sentence from the Gospel, and was originally in the church at Mozat, in the Auvergne. It was removed when the chancel was re-built in the fifteenth century and lay in a garden at Mozat until bought by its late owners. The capitals of the church are generally supposed to be the work of local sculptors, though their remarkable quality has led some writers to attribute them to the Burgundian carvers from Cluny.



OFFERED TO THE NATIONAL TRUST: MORETON OLD HALL, CHESHIRE—A FINE EXAMPLE OF THE BLACK-AND-WHITE ELIZABETHAN MANOR HOUSE.

It is announced that Bishop C. T. Abraham and his son have offered Moreton Old Hall to the National Trust, providing that £4000 can be raised to defray recent expenses and to enable the tenant farmer to find alternative accommodation. It is one of the finest half-timbered houses in the county, and was built in the early fifteenth century, being subsequently much enlarged during Elizabeth's reign. It is built round three sides of a courtyard and is surrounded by a moat.



FORMERLY RESPLENDENT WITH GOLD AND COLOUR: THE CLEANED TOMB OF HENRY IV. AND JOAN OF NAVARRE IN CANTERBURY CATHEDRAL.

The tomb of Henry IV. and Joan of Navarre in Canterbury Cathedral has been cleaned under the direction of Professor E. W. Tristram. The removal of the coating of grime and soot—the cost of which was borne by the Friends of Canterbury Cathedral—revealed that the tomb was formerly a work of outstanding beauty enriched with colour and gold leaf. Henry IV. is the only king of England to be buried in the Cathedral.



A LITTLE MASTERPIECE BY JAN VAN DER CAPELLE (1624 OR 1625-1679)
IN THE NATIONAL GALLERY: "A CALM," WITH A DUTCH SEVENTEENTH-
CENTURY WARSHIP AT ANCHOR.

It is interesting to compare this picture, in style and colouring, with the work of the great Dutch marine painter, William van de Velde the Younger, especially that carried out during the period of his residence in Holland. Jan van der Capelle, who was born and died at Amsterdam, was a pupil of Simon de Vlieger, and painted marine subjects, river scenes, and landscapes with great delicacy. He appears to have been a man of some means, for he possessed an important collection of pictures and drawings. One of his works, "The Festival of Yachts" (1650), is in the Amsterdam Museum. He received the freedom of that city in 1653, and the dates on his pictures range from 1650 to 1680. In spite of the excellence of his work, however, none of the Dutch writers notices him, but in modern times he has been better appreciated. There are examples of his art in public museums at Rotterdam, Vienna, and Berlin, and our own National Gallery has five.

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THE PICTURE WHICH VAN DE VELDE REFUSED TO HAVE CUT IN HALF: "THE VISIT OF CHARLES II. TO THE FLEET, 5th JUNE, 1672," FULLY SIGNED AND DATED 1674, BY WILLIAM VAN DE VELDE THE YOUNGER (1633-1707)—A MASTERPIECE IN THE NATIONAL MARITIME MUSEUM, TO BE OPENED BY THE KING ON APRIL 27.

The National Maritime Museum at Greenwich, which the King is to open on April 27, treasures among its most precious possessions this splendid work by that famous Dutch marine painter, William van de Velde the Younger. The incident depicted is thus recorded in the 1920 Annual Report of the Society for Nautical Research: "After the battle of Solebay, 28 May, 1672, the Fleet repaired to the Gunfleet; and while it lay in the Swin, the Commander-in-Chief, James Duke of York (afterwards James II.), was visited by his brother, King Charles II. Sir John Narborough, Flag Captain to the Duke of York, whose interesting account of the battle of Solebay was published in 'The Mariner's Mirror,' Vol. XV, pp. 222-232, refers to the occasion in his journal in the following words: '5 June, 1672. Hazy, cloudy weather; the wind at South-West by South, a fresh gale. We rode ready to weigh at the first of the flood. This day the King and several noblemen came aboard the 'Prince' (i.e., 'Royal Prince'). His Royal Highness (the Duke

of York) caused the Standard to be struck when the King's Standard was in sight; and, when the King came aboard, the Standard was hoisted at the main topmast head, and the Red Standard with the Anchor in it at the fore topmast head and the Union flag at the mizzen topmast head.' These details are all clearly visible in the picture. The Report goes on to say, regarding the painter and his father, William van de Velde the Elder: 'It follows that the Van de Veldes, who were certainly at Solebay, returned to the Gunfleet with the Duke of York. This surprising fact, once established, goes far to prove that these celebrated artists were accorded by the belligerent powers war-time courtesies, which Ambassadors might have asked for in vain.' Another interesting record of this picture occurs in George Vertue's Autograph Notebook of 1713 (reproduced by the Walpole Society, Vol. XVIII, pp. 70-71 and 105). Here we read: 'Will^m Vandeveld Junior was by the Order of K. Charles 2^d to paint a View of the English & French Fleet joyn'd together

as they appear'd at the Buoy & Nore when the King went to see them as they lay there. this picture he painted being a large painting, nine foot in length. & when he had done it as the King directed him, most curiously the King being there represented going aboard his own Yatch some of the commissioners of the Admiralty came to see the picture, likeing it very well, they said before Vandeveld that (they) would beg it of the King & cut it in Two, & each take a part. as soon as they were gone Welde took the picture off the Frame & fold it up, resolving they never shoud have it, nor they never had, sometime after the Kings death. he again strain'd it on a frame, & offer'd to M^r Bulfinch (my Author) to sell it him cheap, for 80 guineas nay 80 pounds, saying it was worth as much more, he took time to Consider, & when he came to see Van Welde, to buy he had already sold it to a Nobleman who gave him for it 130 pounds. (this picture now in poses. of Mr. Stone (formerly a merchant in London) now living, in Oxfordshire).'" The

following further particulars of the picture's history are supplied in a note by Messrs. Spink and Son, the art dealers. Here we learn that Mr. Stone was living in 1713 at Brightwell Park, Wallington, Oxon, and the painting remained in the possession of his descendants till the end of the nineteenth century. There is an allusion to the subject in John Evelyn's Diary for June, 1672. The story of its first sale, as given by George Vertue, is re-told in Horace Walpole's "Anecdotes of Painting in England" (new edition, II, 140). Before its acquisition by the National Maritime Museum it had only once been exhibited—at the Exhibition of Old Masters held at the Royal Academy in 1880, when it was shown by Mrs. Lowndes Stone Norton, of Brightwell Park. The picture is recorded by Hofstede de Groot in his Catalogue of Dutch Painters (Vol. VII, page 17, Nos. 43 and 43a, and page 118, No. 469a). The National Maritime Museum has an unsurpassed collection of works by the two Van de Veldes, especially the larger drawings of battles at sea, made on the spot.



*Said the moon to the earth, "I declare
It really seems grossly unfair
That you should have Guinness
— and Goodness
— and Strength
Which you never invite me to share"*

PEOPLE IN THE NEWS: PERSONALITIES AND EVENTS OF THE WEEK.



MRS. MAXWELL LAWFORD.
Fatally injured in the collision of two electric trains on the Southern Railway near Battersea Park Station on April 2. This disaster is illustrated on another page. Her husband, Captain Maxwell Lawford, who was also injured, died in hospital shortly after.



LORD CAWLEY.

Noted industrialist and politician. Died March 30; aged eighty-seven. Liberal Member for the Prestwich Division of Lancashire, 1895-1918. Chancellor of the Duchy of Lancaster, 1916-18. Vice-president of the British Cotton-Growing Association: Chairman of Liberal War Committee.



MULAI HAFID.

The last independent Sultan of Morocco. Died on April 4 at Enghien-les-Bains. Proclaimed Sultan in 1907. In 1912 signed the Convention of Fez, which established the French Protectorate over his country. Abdicated in 1912 in favour of his younger brother.



SIR JOHN LUSCOMBE.

Five times Chairman of Lloyd's. Died April 4; aged eighty-eight. Director of the Prudential Assurance Company for many years. In 1920 presented with Lloyd's Gold Medal to commemorate the fiftieth anniversary of his election as a member. Elected an honorary member in 1932.



SIR WILLIAM BERRY.

Celebrated naval architect. Died April 5; aged seventy-two. Appointed to Royal Corps of Naval Constructors, 1887. Chief Constructor, Malta, 1907-12. Director of Naval Construction, Admiralty, 1924-30. Vice-president of Institution of Naval Architects.



THE OXFORD AND CAMBRIDGE BOAT-RACE CREWS ROW IN FRANCE FOR THE FIRST TIME: OXFORD BEAT A FRENCH EIGHT ON THE SEINE.

The Oxford and Cambridge Boat-Race crews raced in France for the first time, on the Seine, on April 3. The Cambridge crew beat the crew from the Seine by five lengths; and Oxford won by four lengths against the Marne eight. The races were watched by the French President and Sir George Clerk, the retiring British Ambassador.



THE KING OF ITALY AND THE DUCE FEATURED IN ABYSSINIA: A STREET IN HARAR DECORATED WITH THEIR PORTRAITS.

Harar, Marshal Graziani's objective during the Abyssinian War, now shows every evidence of Italian influence. The buildings in the town are decorated with flags and large posters make the inhabitants familiar with the features of their King - Emperor and the Duce.



LEAVING SOUTH AFRICA AFTER SIX YEARS AS GOVERNOR-GENERAL: LORD CLARENDON ABOARD THE "DUNOTTAR CASTLE."

Lord Clarendon, who has now arrived in this country, left South Africa, after six years as Governor-General, in the "Dunottar Castle" accompanied by Lady Clarendon, Lady Hyde, and his grandson, Lord Hyde. He exchanged greetings in mid-ocean with his successor, Sir Patrick Duncan.



A LONDON STOCK EXCHANGE LINK WITH CANADA: MR. R. B. PEARSON, CHAIRMAN OF THE STOCK EXCHANGE COMMITTEE, OPENING THE NEW TORONTO EXCHANGE BY PRESSING A BUTTON IN THE CITY.

Mr. R. B. Pearson, Chairman of the London Stock Exchange Committee, opened the new premises of the Toronto Stock Exchange on March 30 by pressing a button in the committee room in London, thereby ringing a gong in Toronto. Mr. Pearson was accompanied by Mr. Vincent Massey, High Commissioner for Canada (seen on the left), and Mr. R. P. Wilkinson, Deputy-Chairman of the London Stock Exchange Committee (on the right). Congratulatory messages were exchanged between the two committees.



APPOINTED TO THE SEE OF BATH AND WELLS: DR. UNDERHILL, THE DEAN OF ROCHESTER.

It was announced recently that the Very Rev. Francis Underhill, Dean of Rochester, had been appointed to the See of Bath and Wells. This follows the resignation of the present Bishop, which takes effect on November 1. Dr. Underhill, who is fifty-eight, has been Dean of Rochester since 1932. Formerly, he was Canon Theologian of Liverpool Cathedral.

GRIT IN THE INDIAN CONSTITUTIONAL MACHINE: CONGRESS ABSTENTION.



THE ALL-INDIA CONVENTION DURING WHICH ANY ELECTED CONGRESSMEN WERE AUTHORISED TO ACCEPT OFFICE UNDER CERTAIN CONDITIONS: A GENERAL VIEW OF THE SCENE AROUND THE DECORATED PAVILION AT ANSARINAGAR, DELHI—(INSET) KHAN ABDUL GAFFAR KHAN, KNOWN AS "THE FRONTIER GANDHI," ON HIS WAY TO ATTEND A SESSION.



MR. GANDHI ADDRESSING INDIAN PEASANTS: THE VETERAN LEADER, WHO LATER DENOUNCED THE BRITISH GOVERNMENT BECAUSE PROVINCIAL GOVERNORS REFUSED TO PROMISE NOT TO USE THEIR SPECIAL POWERS IF CONGRESSMEN ACCEPTED OFFICE.

On March 18 the All-India Congress Committee at Delhi authorised elected Congressmen to accept office in the new Provincial Legislatures, if satisfied that the Provincial Governor would not use his special powers against the party "in regard to their Constitutional activities." Later, when attempts to extract promises from the Governors failed, the Congress attitude changed, and in provinces where the Congress party had obtained electoral majorities the leaders refused to take office. It became necessary to form minority governments. On March 30 Mr. Gandhi issued a statement, as being himself "the sole author of the office-



THE PRESIDENT OF THE ALL-INDIA CONGRESS COMMITTEE, WHO, LIKE MR. BALDWIN, WAS EDUCATED AT HARROW AND TRINITY COLLEGE, CAMBRIDGE: PANDIT JAWAHARLAL NEHRU SPEAKING BESIDE THE CONGRESS FLAGSTAFF AT DELHI.

acceptance clause in the Congress resolution." He criticised the Governors and denounced the British Government for having "broken to the heart what they promised to the ear," so that "their rule will now be the rule of the sword." Writing in "The Times" of April 6, Lord Lothian confuted Mr. Gandhi's statement as "based upon a complete misunderstanding of the way in which responsible government works." He suggested that by accepting office Congress leaders would eventually fulfil Mr. Gandhi's hopes for "peaceful transference of power from bureaucracy to the largest and fullest democracy known to the world."

BOMBED DURING THE OFFENSIVE AGAINST BILBAO: DURANGO AFTER A RAID.



THE DESTRUCTIVE FURY OF CIVIL WAR LET LOOSE ON A NEW AREA OF SPAIN: THE CHURCH OF THE JESUITS AT DURANGO SMASHED BY BOMBS AFTER GENERAL FRANCO'S AEROPLANES HAD RAIDED THE TOWN.



WHERE VISITING BRITISH CHURCHMEN WITNESSED A RAID AND ARE REPORTED TO HAVE DESCRIBED IT AS "NEEDLESS DESTRUCTION AND KILLING": THE RUINS OF A BOMBED HOUSE AT DURANGO, NEAR BILBAO.

A determined offensive was begun by the Spanish insurgent forces in the Basque sector at the beginning of the month, with the idea of capturing Bilbao. Durango, a town situated in the line of their advance, about fifteen miles to the south-eastward of Bilbao, suffered heavily and was repeatedly bombed. There was a very severe raid on April 3, when both incendiary and high-explosive bombs seem to have been used. Altogether, the bombing of Durango was described as the



THE EFFECTS OF AN INSURGENT AIR-RAID AT DURANGO, WHICH LAY IN THE LINE OF THE DRIVE FOR BILBAO BY GENERAL FRANCO'S FORCES IN THE NORTH: FIGHTING A FIRE IN A GUTTED HOUSE.

heaviest air-raid that had taken place since the Great War. The Nationalists are said to have employed more than sixty aeroplanes. Documents found in a machine which crashed are stated to have shown that the bombers were piloted by Germans and the pursuit 'planes by Italians. The mission headed by the Dean of Canterbury visited Durango at this time. In a broadcast speech the Dean, it appears, denounced the bombing as needless destruction and killing.

THE DUKE OF WINDSOR: A MONASTERY VISIT AND A NEW AUSTRIAN HOME.



THE DUKE OF WINDSOR VISITING THE MONASTERY OF MELK, WHILE ON HIS WAY FROM ENZESFELD TO HIS NEW HOME AT APPESBACH: H.R.H. BETWEEN THE ABBOT AND COUNT SEILERN.



THE DUKE OF WINDSOR'S VISIT TO MELK, THE GREAT BAROQUE MONASTERY ON THE DANUBE: H.R.H., IN A CHEERFUL MOOD, BEING SHOWN SOME OF THE SIGHTS OF THIS FAMOUS BENEDICTINE FOUNDATION.



H.R.H. THE DUKE OF WINDSOR AT HALSTATT: A PHOTOGRAPH TAKEN DURING HIS VISIT TO THE FAMOUS OLD CHURCH.



THE MONASTERY OF MELK; VISITED BY THE DUKE OF WINDSOR: ONE OF AUSTRIA'S MOST MAGNIFICENT EXAMPLES OF BAROQUE.



THE DUKE OF WINDSOR AT MELK, WHERE HE WAS SHOWN THE MONASTERY BY ABBOT AMAND JOHN AND PRIOR EMMERAN JANAK.



THE VILLA APPESBACH, THE DUKE OF WINDSOR'S NEW HOME OVERLOOKING ST. WOLFGANG LAKE: THE SIMPLY-FURNISHED BEDROOM OCCUPIED BY H.R.H.



THE VIEW FROM THE VILLA APPESBACH—WITH STROBL SEEN ACROSS THE LAKE; THE PRIVATE LANDING-STAGE BEING BELOW, ON THE RIGHT.

We gave a view of the Villa Appesbach, the Duke of Windsor's new residence in Austria; in our last issue. His Royal Highness drove there from Enzesfeld on March 29. He made brief halts at two of Austria's famous monasteries. At the first of these, Melk, on a crag above the Danube, he was entertained to lunch by the Abbot Amand John. He was shown over the famous library of 80,000 volumes, and saw the church, with its baroque frescoes, and the gallery of portraits. Melk ranks as one of the supreme achievements of baroque splendour. From there the

Duke drove to the Saint Florian monastery, in Upper Austria, where the abbot showed him the famous Bruckner organ and the library, which is even larger than that of Melk. The Duke arrived at Appesbach at 5.30 in the evening. The villa there is a simple two-storey building with a modest garden. There is a drive of only thirty yards from the road. The pension board which formerly stood in the grounds has, of course, been removed. The house has a glazed verandah overlooking the lake, and steps lead down to the hard tennis-court and boat-house.

THE WORLD OF SCIENCE.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

MOST people, I suspect, survey the scallops, crabs and lobsters, soles, turbot, salmon, and cod attractively displayed in the window of the fishmonger's shop with the single purpose of selecting something good for dinner! I fully share the feeling of delicious anticipation which this preliminary to purchasing engenders. But always with me there swiftly follows crowded mental pictures of these now pallid kitchen-martyrs when they were living creatures, wearing coats of many colours and vibrating with life.

What governs the forms and sizes of the myriad kinds of fishes, and of their internal skeletons; and the nature of their external coverings? What governs the bewildering variety of their coloration? Surely one of the most interesting types of living fishes to-day is that furnished by the "flat-fishes"—soles, turbot, plaice, and their kind. To those who have made no special study of fishes, the feature by which they are recognised is that they are "flat," and have one surface coloured, the other white. And since the two eyes are always found on the coloured surface, it is taken for granted that this surface answers to the back. But appearances are deceptive; and nothing could be further from the truth in this case! For, as a matter of fact, this coloured surface is either the right side of the fish or the left. It is the right side in the plaice, halibut, and sole, for example; and the left in the turbot and brill.

"round" stage, these were in the position they usually hold in fishes. But here, in the adult, they are found side by side on the uppermost surface.

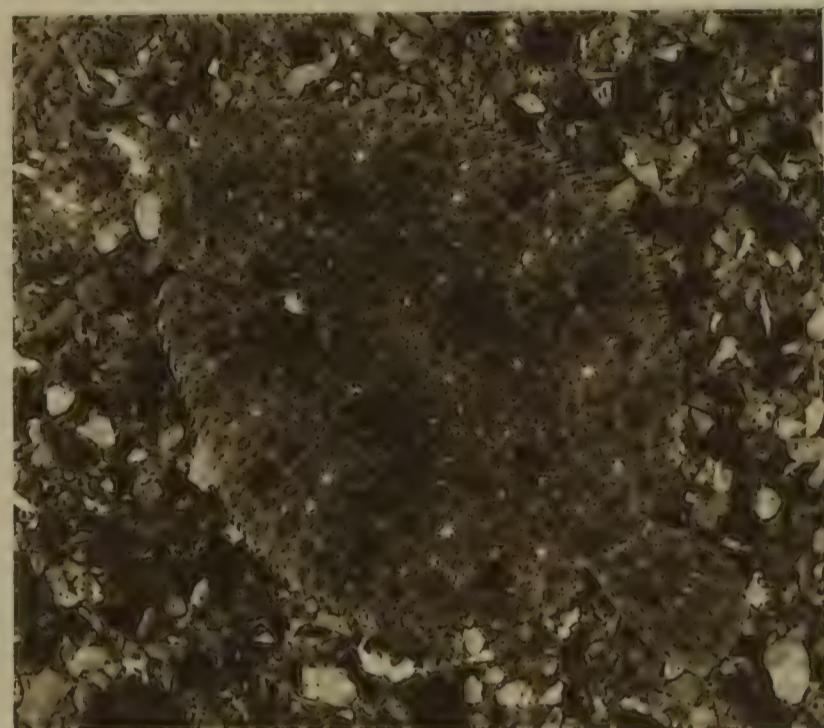
contended that the eye passed through the head, from one side to the other, while others asserted that it travelled round over the top of the head.

Later investigations have shown that both statements were correct. For there are some species wherein the dorsal fin runs forward, above the head, almost to the end of the snout. And in these the eye forces the soft tissues apart and emerges at last on the surface.

These fish show curious differences in regard to their scales. In the "dab" (*Limanda*), for example, those of the upper surface are fringed with spines like the teeth of a comb, but those of the under-surface have smooth, rounded edges. In the flounder (*Flesus*), most of the scales on the head, along the "lateral line," and along the bases of the dorsal and anal fins, have been transformed into little thorny tubercles. These tubercles are conspicuously large in the turbot on the coloured side of the body, while the under-side is naked. But in the Black Sea turbot they are not only much larger, but cover the under-surface as well. The brill, a near relation of the turbot, has the body covered on both surfaces with small, overlapping scales. How are we to account for these differences?

And now let me pass to the theme of their coloration. The three photographs shown here are reproduced by permission of my friend Mr. Douglas Wilson from his delightful "Life of the Shore and Shallow Sea." But they unfortunately, lacking colour, can give no more than a general idea of the marvellous way in which these fishes can match the coloration of the ground they are resting on and thereby escape the eyes of their enemies. Moreover, in the turbot and

the brill the same faculty of changing colour serves to conceal them from their unsuspecting prey! Yet even seen in monochrome, the close resemblance they display to the ground on which they are resting is very striking. It must be noted, too, that this coloration may change a dozen times in a day as they move to a fresh resting-place with a different type of bottom. Mostly this coloration is composed of different shades of brown and yellow, with occasionally spots of white or black. The plaice alone has red spots. This changeability is due to the presence of small globules of pigment enclosed in a thin pellicle, and controlled by the stimulus of light entering the eyes and so stimulating the nervous system, which causes the contraction or the expansion of the pigment-containing pellicles, bringing about now a spotted and now an almost uniform coloration, as the case may be. When there is a sandy bottom, the fish, on coming to rest, gives a little fluttering of the fins, and lo! it vanishes. No more than the eyes remains above the surface, and these are by no means easily seen! The sole, in an aquarium, suddenly transferred to a new background has had no time to change.



THE MARVELLOUS POWERS OF CAMOUFLAGE POSSESSED BY FLAT-FISH: A BRILL WHICH HAS ADAPTED ITS COLORATION IN A STRIKING WAY TO MATCH THE SURFACE ON WHICH IT IS RESTING.

The brill, like its near relation the turbot, presents what was originally its left side upwards. It is endowed with the power of changing the colour of its surface to match that of the background on which it is resting.

Photographs Copyright Douglas P. Wilson.

Exactly how this came about no one has yet been able to explain. It has been suggested that when the body began to fall over on one side the contact with the sea floor of the undermost eye was painful, and so the muscles of the eyeball were constantly striving to pull the eyeball away from this contact. One would have supposed that, being now rendered quite useless, it would degenerate and finally disappear. This, however, by no means happened.



THE PLAICE WHICH, IN CONTRAST TO THE BRILL, DEVELOPS ITS RIGHT SIDE AS THE UPPERMOST ONE: COLORATION WHICH INCLUDES THE CHARACTERISTIC RED SPOTS—HARMONISING WITH REDDISH SEAWEEDS AND OTHER LOWLY ORGANISMS ON THE SEA-FLOOR.

How this came to be is indeed strange. But the process of this "becoming" can be seen very clearly if the life-history of any one of them is traced from the time of the hatching of the egg onwards. For at this stage they are all "round" fishes, like a cod or a herring, with an eye on each side of the head, and swim near the surface, feeding on the minute floating organisms which swarm there. But as they grow older they require more solid food, and this they seek on the sea-floor. There are many other kinds of fishes which make a similar change. And this makes us ask *why*, with increasing age, the body increases in depth, and at last falls over on one side. Henceforth, whether resting or swimming, the body maintains this singular orientation, whereby one side is always uppermost. A curious difference in the mode of swimming now takes place. As "round fishes" they propelled the body, as is usual, by rapid side-to-side movements of the tail—that is to say, the tail was driven in a horizontal plane; but as "flat fishes" the plane of movement becomes vertical, for the dark-coloured surface of the body still maintains its position in relation to the surface of the water.

And now as to the eyes, which give such a deceptive appearance to the head. In the young fish, in its

For the pull of these muscles gradually drew the eyeball upwards and over the roof of the head until, as we see them to-day, they lie side by side! This migration can be seen taking place in young fishes kept in captivity. And they present a further point of interest. When this problem first presented itself, many years ago, some observers



A "RIGHT-SIDED" FLAT-FISH, IN WHICH WHAT IS NOW THE UPPER SURFACE WAS ORIGINALLY THE RIGHT-HAND SIDE OF THE YOUNG FISH, WHICH SWAM BACK UPWARDS: A SOLE PHOTOGRAPHED IN THE AQUARIUM OF THE MARINE BIOLOGICAL STATION AT PLYMOUTH.

The World of the Theatre.

By IVOR BROWN.

BARDOLATRY RAMPANT.

IN the eighteen-nineties, Mr. Shaw coined the word "Bardolatry"—i.e., worship of Shakespeare—rather as a protest against the stale and pompous productions current at that time than as a sneer at the veneration of the great poet himself. In the forty years that have elapsed since G.B.S. denounced Bardolatry, the fortunes of Shakespeare on our stage have varied greatly. As a literary figure his glory has been constant, but as an "attraction"—to use theatrical jargon—he has certainly had his ups and downs.

After the Tree period, for example, it seemed as though Shakespeare were unthinkable as a profit-maker amid the hurly-burly of the West End. But the example set by Mr. Gielgud has altered all that. The New Theatre has recently housed "Hamlet," "Romeo and Juliet," "As You Like It," and "The Taming of the Shrew." The Old Vic has become a magnet for the stars of the West End, and for audiences of wider range than it used to draw. There is constant summer Shakespeare in Regent's Park; there is Sunday-night Shakespeare at the Ring in Blackfriars. The Stratford-on-Avon Festival, which actually began in March this year, and will run well on into September, continually grows in size and prosperity, and the hosts of visitors coming for the Coronation will certainly send large contingents into Warwickshire and so increase the attendance this year.

Meanwhile, New York, which rarely has Shakespeare on its professional stage, has had two "Hamlets" this winter, and one, Mr. Gielgud's, broke all records for that play. Mr. Maurice Evans, who played Romeo with Miss Katharine Cornell last year, is playing "Richard II." on Broadway this spring. Thanks to the kindness of a Boston reader of this journal, I happened to read some of the "notices" written by the American critics, who are, as a rule, harder to please than our own. They were ecstatic.

Are definite causes discoverable to explain this new phase of Bardolatry rampant? Is it just the pendulum of taste swinging mechanically, or are there special reasons for the tendency of to-day? Probably both explanations are to some extent true. The world of to-day is so bleak, that Shakespeare's coloured world of yesterday seems excellent country in which to seek escape. The prosaic facts of 1937 are far less comfortable than the poetic fancy of 1597. Naturally, the fashion for realistic writing yields to a renewed vogue for romance. If such music be the food of—dreams, play on. The Shakespearean tragedies can be as full of menace and terror as anything in the world. But the exquisite beauty of their language, their lyrical quality, and their appeal to the eye give them a quality of consolation which a tragedy of contemporary life does not convey. I do not think that a revival of "Journey's End" would be popular amid the current news from Europe. We should flinch from that grim spectacle of youth frustrated and destroyed. Yet "Hamlet"—also a spectacle of youth frustrated and destroyed—was never so popular as to-day.

The pendulum, then, carries back the romantic to oust the realistic, and confers on poetry a popularity unusual on our modern stage. (Note the further success of poetry at the Mercury Theatre and the long runs obtained for Mr. T. S. Eliot's "Murder in the Cathedral.") But I can see other and more particular reasons why Shakespeare is so much restored to the general favour. His work is being more excitingly acted, more freshly produced. Moreover, the young public do not approach him with a yawn already on their faces owing to previous tasks of the school-room and tedious hours spent on treating the plays solely as an "exam." subject. I do not say

that that has stopped. But its evils have been mitigated. Take the question of production. During most of last century, the general run of Shakespearean productions

would find that his new colleagues gave just the same performances as his old ones, took up the same positions, and went through the same moves and "business."

For the audience that was all very well if they only wanted to match one leading actor against another, but the monotony of the productions must have been wearisome beyond words. Nowadays, the young producers are anything but repetitive: it is a matter of professional pride to have new ideas and develop them by experiment with light, grouping, pace, decoration, and interpretation in general. This, no doubt, is often most annoying, especially to those who hold strong views about Shakespearean tradition.

They may spend evenings when they sit and squirm at the monkey-tricks—as they deem them—which are being substituted for honest mumming. But, on the whole, this eagerness to restate and reconstruct, to drive afresh at Shakespeare's meaning and to recapture his music and his mood, is far better, despite the blunders it may occasionally cause, than that reliance on tradition which reduced Shakespearean acting to a form of ceremonial, a rather pompous "ritual" in which people in odd clothes said a lot of odd things and were listened to with a kind of yawning reverence and without real attention being paid.

One other point. Shakespeare is ceasing to be "Eng. Lit." in the schools, if by that abbreviation is meant a mere text for commentary on examination day. He is becoming what he ought to be, "Eng. Drama." Where there is sensible teaching—and there is far more sensible teaching than there used to be—the plays are related to the theatre for which they were written. The pupils are encouraged to visualise the



KATHARINA RIDES OFF FOR HER HONEYMOON ON A "PANTOMIME" HORSE IN "THE TAMING OF THE SHREW," AT THE NEW THEATRE: EDITH EVANS AS THE SHREW AND J. SPROLL AND RICHARD BEAMISH AS THE HORSE.

was entirely traditional in movement, appearance, and delivery. There were the stock plays, with their stock parts and stock business which stock actors were supposed to know from A to Z. No alterations were expected or allowed. So regularised was this routine that a visiting "star" could pass from one stock company to another, and play his part of Hamlet or Macbeth in the new environment without preparation, because the play was everywhere given in exactly the same form. The newcomer



"THE TAMING OF THE SHREW": CHRISTOPHER SLY (ARTHUR SINCLAIR), WHO IS ON THE STAGE ALL THE TIME, WATCHING THE PLAYERS FROM THE GREAT BED, IN COMPANY WITH A LORD (EDGAR NORFOLK) AND HIS MOCK WIFE.

scene and perhaps to act in it themselves. Some excellent school performances are given, and the Sloane School in Chelsea is famous for its Shakespearean work. When it is possible, visits to the professional theatre are made.

In addition to the Old Vic school performances, we now have a Schools Theatre in London, which began with three professional performances of "Julius Caesar" at the Victoria Palace, and played to packed houses of young scholars. These were so successful that the number had to be raised to eight, and I foresee a large future for this organisation, which will be able to give the year's "set books" a fresh meaning, and make them really enjoyable for thousands of young people. To-morrow's playgoers are now being encouraged to be Shakespeareans instead of being driven to regard him as the pest who caused them to learn strange words, comment on this and that, and generally bore themselves with notes and a glossary, when they ought to be happily drenched in the glorious music and majesty of the grand noise that Shakespeare made.



"THE TAMING OF THE SHREW": "NAY, BUT I WILL NOT GO"—KATHARINA (EDITH EVANS) DISPLAYS SHREWISHNESS TO PETRUCHIO (LESLIE BANKS) FOR THE LAST TIME.

Photographs by Angus McBean.



WITH YOUNG HORATIO NELSON (DOUGLAS SCOTT) AMONG HIS PUPILS (ON RIGHT): THE REVEREND MR. NELSON (MURRAY KINNELL) TAKES A CLASS IN LATIN.

**"LLOYD'S OF LONDON":
CRITICAL
YEARS FOR
NAVAL
SUPREMACY
AND
MARITIME
INSURANCE
FILMED.**

RECEIVING EXCELLENT
ADVICE FROM HIS NAVAL
UNCLE AT THE VERY
OUTSET OF HIS CAREER:
YOUNG HORATIO NELSON
(DOUGLAS SCOTT)
WITH CAPTAIN SUCKLING
(LUMSDEN HARE).



A SCENE WHICH IS STILL ENACTED AT LLOYD'S: UNDERWRITERS, SUMMONED
BY THE BELL, ASSEMBLE TO HEAR THE LATEST SHIPPING LOSSES.



THE FOUNDER OF THE MODERN LLOYD'S PRESIDES AT A MEETING: JOHN ANGERSTEIN (THE LATE SIR GUY STANDING) AT THE TABLE (ON RIGHT).



THE MOST FAMOUS BATTLE IN BRITISH NAVAL HISTORY RECONSTRUCTED FOR THE SCREEN: A SCENE OF FRANTIC EFFORT ABOARD THE "VICTORY" AT TRAFALGAR.



"THANK GOD, I HAVE DONE MY DUTY": THE TRAGIC SCENE AS NELSON LAY DYING IN THE COCKPIT OF THE "VICTORY."

"Lloyd's of London," the new Twentieth-Century-Fox production, which is due at the Gaumont, Haymarket, on April 12, covers the years 1771-1808 in the insurance corporation's history. This was the period during which the British Navy proved its supremacy and the pioneering underwriters aided Nelson to win England her title of "Mistress of the Seas." It covers also the last years in which the underwriters met daily in Edward Lloyd's coffee-house in Lombard Street, without being a corporate group, and the first hectic years after they took over space as an association in the Royal Exchange. Many historical characters are seen in the film, including John Julius Angerstein, whose pictures were to form the nucleus of the National Gallery, Old "Q," Sir Thomas Lawrence, Dr. Samuel Johnson, Benjamin

Franklin, and Horatio Nelson, as a boy, and later as the victor at Trafalgar. This battle is represented in the film, and there is a reconstruction of the tragic scene as Nelson lay dying in the cockpit of the "Victory." The story begins with two boys, Jonathan Blake and Horatio Nelson, overhearing a plot to defraud Lloyd's. They decide to go to London to warn the underwriters, but young Horatio is sent to sea as a midshipman, and Jonathan makes the journey alone. Angerstein rewards the boy by having him educated, and admits him to his insurance group. In time, he becomes a leading figure, and, at a critical moment, he is able to prevent the Admiralty from issuing orders which would deny his friend, Nelson, the opportunity of destroying the French Fleet at Trafalgar.



FROM China (see this page last week) to the Low Countries is a fair step, yet the change is not quite so abrupt as one would imagine. An exhibition of flower and still-life paintings by seventeenth-century Dutch and Flemish masters has just opened at the Schlichter Gallery, 35, Bury Street, S.W.1, where well-known and not-so-well-known names combine to establish the European tradition which is still dominant in contemporary work. By a strange chance the painter who comes nearest to the Chinese spirit in this distinguished array is one who spent a good many years in England, where the prices he obtained—far higher than those he could command in his native Antwerp—seem to have turned his head, if Walpole's gossip about him can be taken at its face value. Simon Verelst was over here in Charles II.'s reign, and, among other fashionable portraits, painted one of Louise de Kerouaille, Duchess of Portsmouth, as Flora, which is at Hampton Court. He was an artist who did not suffer from an inferiority complex, for he referred to himself quite seriously as the "God of Flowers" and the "King of Painting"—at any rate, that is Walpole's story. It is by no means improbable, as he spent some time under restraint. To-day we are apt to suspect the claims of the over-confident self-advertiser, but we can, I think, at this distance of time, remembering that his competitors were the followers of Sir Peter Lely, forgive him for blowing his own trumpet so confidently; he was a good painter in his particular speciality, and on occasion—as in the delicious picture of Fig. 1—very nearly a great one, for there is a lot more in flower painting than putting a few blooms in a vase and reproducing them with photographic accuracy. He adds to extreme delicacy of touch (in itself mere craftsmanship) a gift of irregular but beautifully logical composition which is most exciting, and he is extraordinarily subtle in his colouring, especially in the use he makes of the greyish tints of the backs of leaves to raise the key of the picture—the gradations from green to white are beautifully observed.

A PAGE FOR COLLECTORS. SEVENTEENTH-CENTURY FLOWER PAINTINGS.

By FRANK DAVIS.

If Simon Verelst can be taken—as I suggest he can—to represent the more dynamic form of composition which evolved during the seventeenth-century, Jan Brueghel ("Velvet" Brueghel) shows the older static tradition at its finest (Fig. 2). The contrast speaks for itself. Both design and actual painting are more close-knit; the painter is more concerned to produce a glorious blaze of colour than a subtle design—there are no loose ends, as it were, in his mind. Jan was the son of the incomparable Peter Brueghel the Elder, and gained a great success as a painter of flowers; then he went to Italy from

a lily, the grass would be carpeted with daisies, and so on, but flowers without man and his activities were not subjects for a serious artist. Presumably it occurred to someone that, though flowers do not bloom all the year round, it was easy to have them permanently on one's walls: the fashion spread, and a whole school of excellent artists arose to supply what must have been a steady demand. The painters played no tricks with their models, but they did play tricks with time, and earnest horticulturists with literal minds have been known to register shocked surprise to see tulips, tiger lilies, irises, cherries and red-currants all massed together in the same bowl—almost as if one saw hounds in full cry in a June landscape. In addition to the flowers, there is, as often as not, the charming device of a squirrel, or a butterfly or a beetle or one or two caterpillars to provide verisimilitude. The purely horticultural side of the study of flower paintings is, of course, a thing apart; enough here to remark that they provide irrefutable evidence of the varieties cultivated throughout the century.

There is no need to emphasise the decorative value of a fine flower painting to grown-up people: I did not realise till some years ago that they could be equally fascinating to children. I happened to go into the National Gallery with a small boy of six, rather thinking that the magnificent Uccello, with its horses and slanting spears, would interest him. We wandered round for half an hour and then came out, for I feared boredom. "Well," said I, later, "see anything you'd like for your room?" "Oh! The beautiful flowers! The beautiful flowers!" and all through tea he could talk of nothing but that one picture—the Van Huysum.

When babes and sucklings are thus impressed, the rest of us can follow with a good conscience. Considering the interest most people take in these pictures it is a little odd that, as far as I am aware, there is only one really comprehensive book on the subject—that by Ralph Warner published some years ago. I believe another volume by the same author is in course of preparation. There are twenty-eight pictures in the exhibition by twenty-three painters—that is, about the ideal number for an intimate show of this kind—and their range and quality leave nothing to be desired.



2. WITH A LITTLE POSY, OFTEN GIVEN TO CHILDREN ON FESTIVE OCCASIONS AND SEEN CLUTCHED IN A SMALL HAND IN CHILD-PORTRAITS OF THE PERIOD, LYING ON THE TABLE ON THE RIGHT—A MOST UNUSUAL ADDITION TO A STILL LIFE: A FLOWER PAINTING BY JAN BRUEGHEL, "DE VELOURS" (1568-1625).

Brussels, staying some time at Cologne *en route*, and took to landscapes, mostly of small size with blue romantic distances; on his return he painted landscape backgrounds for Rubens—for example, the landscape for the latter's "Adam and Eve" in the Hague Gallery.

Odd, by the way, the blindness of a previous generation; turning to a well-known reference book published about thirty years ago for Jan Brueghel's dates, I read that his father's pictures, though famous in their day, are scarcely worth serious attention now! No doubt we shall appear equally obtuse to our descendants. But to return to my subject. It is worth pointing out that the painting of flowers as pictures by themselves was an entirely new thing at the end of the sixteenth and the beginning of the seventeenth century in Europe. The older painters had not disregarded them by any means, but they only used them as accessories. The Virgin would perhaps hold



1. A CHARMING COMPOSITION BY THE SELF-STYLED "GOD OF FLOWERS": ONE OF THE PAINTINGS BY SIMON VERELST (1644-1721), IN WHICH THE ARTIST NEARLY ACHIEVES GREATNESS.



3. AN INSTANCE OF AN INSECT BEING USED TO PROVIDE VERISIMILITUDE: A DELIGHTFUL PAINTING BY FRANS YKENS (1601-1683).

Reproductions by Courtesy of Eugene Schlichter.

"GARDENS OF THE LOVERS": ROMANTIC PLEASANCES IN FICTION, MYTH, AND HISTORY AT THE IDEAL HOME EXHIBITION.



1



3



5



1. "A LOVELY GARDEN TO MR. SPENLOWE'S HOUSE": A REPRESENTATION OF THE CHARMING OLD GARDEN IN WHICH DAVID COPPERFIELD WANDERED WITH DORA.

3. BASED UPON A DESCRIPTION OF PLINY'S VILLA IN TUSCANY ABOUT A.D. 93: A TOPIARY GARDEN SIMILAR TO THAT IN WHICH DANTE MET BEATRICE.

5. WHERE ROBERT BURNS AND HIGHLAND MARY VOWED TO LOVE "WHILE WOODS GREW AND WATER RAN": THE AFTON WINDING ITS WAY PAST MASSIVE CRAGS.

Our readers will remember that for a number of years we have illustrated gardens on view at the "Daily Mail" Ideal Home Exhibition, which is now celebrating its twenty-first anniversary. For the occasion, the Annexe is devoted to the romantic theme of "Gardens of the Lovers." There are sixteen of these, inspired by the gardens in which famous characters in fiction, myth, and history wandered. The garden in which David Copperfield and Dora walked is represented by a smooth lawn surrounded by red brick and stone paths and flanked by borders of flowering shrubs. The lawn is overlooked by a cobble-stone terrace. A carnation garden, with a pergola running down the centre, leading to a flight of stone steps and a terrace

2. INSPIRED BY THE PLEASANCE IN WHICH HENRY VIII. WALKED WITH "HIS AUNE DAURLYNGE ANNE BOLEYN": A CARNATION GARDEN WITH SKILFULLY LAID CRAZY PAVING.

4. HARWARDEN GARDENS, ASSOCIATED WITH WILLIAM AND MRS. GLADSTONE: WITH A SMALL STREAM WINDING DOWN THROUGH THE WOOD OF BIRCH AND FIR TREES.

6. SHOWING THE SPRING INTO WHICH THE NYMPH EGERIA WAS TRANSFORMED: "THE GARDEN OF EGERIA AND KING NUMA"—PLANTED WITH SPRING-FLOWERING BULBS AND SHRUBS.

garden, is inspired by Henry VIII.'s romance with Anne Boleyn. A garden based upon a description of Pliny's Villa in Tuscany is possibly such a one as that in which Dante met Beatrice. The spot at which Robert Burns and Highland Mary finally parted after swearing eternal fidelity is represented by the Afton winding its way through a valley with rocky crags protruding from a carpet of heather. "The Garden of Egeria and Numa" is exhibited by Carter's Tested Seeds, and the principal feature is the spring welling up through the ground to feed a shallow pool. It will be recalled that on the death of Numa, King of Rome, the nymph Egeria wept so bitterly that she was transformed into a spring.

FINANCE AND INVESTMENT.

By HARTLEY WITHERS.

A NOTE OF COURAGE.

IT is a pleasant relief in these days, when so many people are always telling us that our present prosperity is artificial and cannot be expected

to endure, to hear words of courage, bringing timely comfort to business men and to investors, from the mouth of one whose practical knowledge of the conditions of industry, gives his statements every claim to respect. Such is Mr. Frank Russell, chairman of General Refractories, Ltd., a Sheffield company which is the controlling unit, as he described it, of a combine consisting of a matter of thirty-five companies, engaged in the production and sale of heat-resisting and heat-insulating materials. At its annual meeting recently, Mr. Russell, after mentioning that the past year had been one of continued expansion, enlarged output, and increased employment, pointed with pride to the value in any time of national emergency of a group such as this, under one control, with its productive powers expanded, strengthened and mechanised during peace and prosperity, ready for the worst that may happen, whether it be the rainy day which many speakers appear to regard as inevitable, or an international conflict. He went on to say that, in mentioning the idea of a rainy day and being prepared for it (which, of course, every prudently managed company is bound to consider), he had inevitably been reminded of the "How long will it last?" question, which seems to sum up the attitude of many who sit in high places. He had pondered long on the reason for these apprehensions, and had come to the conclusion that they were caused by the habit cultivated by the speakers and writers who entertained them of dwelling so persistently on memories of the not-far-distant slump, out of which we have now happily emerged, that they have come to regard it as a normal state of affairs, and so spend all their time in counting the hours that may elapse before they are once more plunged into despair. For such pessimism Mr. Russell could find no justification.

AN ABNORMAL PRECEDENT.

In expressing this view he was, with his much greater practical authority behind him, confirming a contention that has often been put forward in the articles in which I have endeavoured to describe the underlying conditions of business, for the guidance of real investors—that is, not those who are in search of gambling profits by buying shares in the expectation of a speedy rise in their prices, but those who invest in industry through a well diversified holding in the hope of a steady and rising income from their aggregate dividends. To such investors as these a repetition of the slump that happened after 1929 is a bogey that ought not to terrify them, as long as we can rely on a reasonable amount of common sense in the conduct of the nation's affairs by those responsible for them. As Mr. Russell told his shareholders, an examination of past experience given by figures extending over many long years of the past, proved to him that the slump conditions of 1930 to 1932 were not normal at all, but definitely abnormal; and he saw no reason why " (rearmament or no rearmament) we cannot, with the added wisdom that our sufferings have taught us, continue indefinitely with that steady yet progressive 'going on' which was accepted as our due in Victorian times." This does not mean, of course, that the course of trade is going to be an even, forward movement all along the line, like that of a well-drilled regiment advancing shoulder to shoulder. Even if the world's economic activities could be organised on international "totalitarian" lines, and regulated by a genius of superhuman intelligence and good will, such an ideal would be bound to be upset occasionally by the vagaries of Nature, expressing themselves through harvest variations and drought and flood disasters, such as those

from which the North American continent has lately suffered. But a complete dislocation of the economic apparatus of the whole world, such as was witnessed during the progress of the slump that so many people expect to see repeated, is a disaster which we ought surely to be able to rule out of any list of the possibilities of the future.

NEW FEATURES IN THE POSITION.

Those who tell us that human progress is merely a repetition of the mistakes of the past, and that because we lately had a world-wide slump therefore a similar event is a certainty of the future, forget that, as Mr. Russell said, we have learnt a good deal from our recent sufferings; and one lesson, of incalculable importance, that is ignored by those who are

to follow England's lead and adopt the gold standard, at a time when there was not enough gold to go round, to support the current level of prices under the conditions which then regulated the relation between gold and currency. The result was a fall in prices which produced, though only on a modest scale, the bad effects which were lately seen when farmers and other primary producers were driven to, and sometimes over, the verge of bankruptcy. Scarcity of money and a consequent increase in its buying power—which means a fall in the prices of commodities—became a burning problem for all the world; and Bimetallism, which would have meant an attempt to run gold and silver in double harness, was a remedy growing in fashion, until the opportune discovery of the Rand gold-field solved, for the time being, the problem of scarcity; and trade was active and prosperous, in spite of a severe American crisis in 1907, until it was dislocated and reduced to chaos by the Great War.

THE MONETARY REVOLUTION.

The gold standard was among the many institutions that "went west" during the war; and while the world was trying to struggle back on to its feet out of the after-war mess, the restoration of the gold standard was one of the remedies which was, with the best of intentions, determined on and carried out by the leading commercial nations. Owing to reasons which it would take too long to detail here, it failed to work when re-established. Its fall was forced upon Britain by foreign panic, in spite of a heroic struggle to maintain it, because we then believed that to allow our currency to be debased was an act of dishonesty if it could by any possibility be avoided. And then, having been forced to let the pound be debased, we made the momentous discovery that this apparent disaster was a blessing in disguise, and solved many of our difficulties. A large number of countries followed our example, without being forced to do so; and among them was the United States, which devalued the dollar merely in order to get the benefits which depreciation of currency was supposed to bring with it. Through the devaluations carried out last autumn by the last surviving members of the Gold Bloc, the whole civilised world has radically altered its point of view concerning currency. The old idea that the debasement of a nation's money was a disgrace has gone on the scrap-heap, and an entirely new system of dealing with monetary difficulties has been introduced now that devaluation has been adopted as a sound method of statesmanship, instead of being regarded as a last resort to be used only under the greatest pressure. The practical effects of this change of mind are not yet fully recognised. It means, among other things, that scarcity of money, such as produced depression in the 'nineties of last century, need never again be feared; and, incidentally, the general devaluation, by giving gold a higher value in the paper currencies of all the leading nations, has given an immense stimulus to its production and made the possibility of scarcity of gold more than ever remote. And yet, in spite of this momentous change in the monetary systems of the world, there are people who think that everything is just as it used to be, and that, because eight years ago prosperity was brought to a disastrous end, the same fate must necessarily attend the

present spell of trade expansion. And many minor changes in outlook have made us better able to face trade fluctuations and prevent them from developing into general slump—our industries have been reconstructed and our company finance is on a much sounder basis than ever before, and the relations between employers and employed are more friendly and sensible.

Der Bischöf XVII.

an einander und jaach hieß er frid samlich zu er staraber sehr die knech jaac die kommen an den tag hie rechnen um von den baumen den fre herten gebrabenend spachen. Wir haben sun den mässer. Darum hieße er in den benüigung. und er legt aufs genien namen der star berfahre bis an den gebrungenen tag. Da so es war was vierzig wahr. So wa er zwölf reich' wahr die tochter hein erhey. und bathsambar oder

Reichenath sy tochter elen. Der selben tag sy so bcyde betrüben das gemüe plae vñ rebecca.

Das XXVII. Capitel.
Wie plae so er alt was vñnd mit mer klug ge schen. Dann im seyne aungen vertrüken leit room. chau den er am liebsten hett. Hie benedigung geben reichen und rebecca sam woch halfe was im die benedigung ward.



Berysaac der altest
vnd seyn aungen vertrüken leit vñnd
mächtig ge schen. er rüfft esu se
nem merken funen sprach zu mi. Ich em sun. Er

THE TREASURE OF THE WEEK BEGINNING APRIL 8, AT THE VICTORIA AND ALBERT MUSEUM: AN EARLY GERMAN BIBLE, PRINTED BY ANTON KOBERGER;

OPEN AT A WOODCUT SHOWING REBECCA PRESENTING JACOB TO ISAAC.

With the introduction of printing, the pictorial tradition of the illuminated manuscript was continued in a form suitable to the new medium of movable type. These anonymous woodcuts, used here as illustrations to the 1483 Bible of Anton Koberger of Nuremberg (the printer of the more familiar "Nuremberg Chronicle") first appeared about three years earlier in the Bible of H. Quentell, of Cologne.



THE TREASURE OF THE WEEK BEGINNING APRIL 1 AT THE VICTORIA AND ALBERT MUSEUM: "THE BELLMAN"; AN ETCHING BY SAMUEL PALMER (1805-1881), AN ARTIST WHO WAS MUCH INFLUENCED BY WILLIAM BLAKE.

"The Bellman" was etched in 1879, at the end of Palmer's life, and in it he tried to express once for all that imaginative conception of existence which was part of his own nature. He brooded over Milton's lines from "Il Penseroso": "... the bellman's drowsy charm To bless the doors from nightly harm," until he evolved from his inner consciousness this deeply satisfying picture of a sleeping English village.

always harping on the "How long will it last?" question, is the fact that there has been a revolution in the outlook of the world's monetary authorities on the subject of the relation between gold and currency. In the Victorian days, though we never saw anything like the slump that happened after 1929, there was a long period of comparatively mild depression, because a large number of countries decided

This England . . .



The Malvern Hills.

A WINDBREAK of trees, planted a couple of centuries ago to shelter some simple dwelling, is a commonplace of our ripe landscape. So, too, do our villages nestle "underwind" in the friendly bosom of the hills. Difficult building that makes, and steep streets to climb, but we like our comforts in this England and will pay the price. For we will do battle with the elements year in and year out, but at the day's close we must have our old-fashioned comforts—and not the least of these is our glass of Worthington.



THE NATIONAL MARITIME MUSEUM.

(Continued from page 613)

is hardly a single important figure which is not to be found among the portraits; and scarcely any great naval engagement remains unillustrated. There are portraits of Henry VII. and Henry VIII., who laid the foundations of the country's sea-power. The Great Elizabethan Age is represented by the Queen herself; by Sir Francis Drake; by Philip II., her protagonist; and by de Loutherbourg's famous representation of the Spanish Armada. Frobisher is also there; and a contemporary tapestry depicts the last fight of the *Revenge*, the latest and rarest flower of mediæval chivalry. This is reproduced on our front page.

The Jacobean epoch is also illustrated; included among the portraits are those of James I. and his Queen, originators of the Queen's House itself. Charles I. is shown side by side with the *Sovereign of the Seas*, the finest ship in his Ship Money Fleet. The majority of rooms in the earlier section are taken up with the Dutch Wars, a series of naval conflicts in which two opponents met in a struggle worthy of their powers. Blake, Tromp, Monk, de Ruyter, Rupert, and the other great captains of those wars all have a place; while the big battles of the seventeenth century, Scheveningen, Lowestoft, Solebay, and the Texel are graphically illustrated.

The second half of the century was fortunate in the two Van de Veldes, the most accomplished figures which the history of marine art can boast; and the National Maritime Museum contains a collection of works by the two artists second to none in the world. Samuel Pepys is represented by an attested portrait; and the "flagmen" who fought at Lowestoft are painted by Sir Peter Lely in his greatest manner. After covering the War of the English Succession at the end of the century, the Collection in the Queen's House ends with several rooms devoted to the history of Greenwich.

The reign of Anne begins in the Caird Galleries in the western wing. Rooke, Benbow, Shovel, in the fine canvases of Kneller and Dahl, are among the Admirals depicted, and the succeeding galleries continue the story to the days of Vernon, and later of Anson and Hawke. The model of the *Royal George*, which went down in 1782 at Spithead "with all her crew complete," will be found side by side with Cleveley's painting of her as she lay off Deptford.

executed in a manner which proclaims the influence of Canaletto's sojourn in England. Shipbuilding and the administration of a fleet at sea are illustrated in a section devoted to dockyards and the earlier stages in the construction of men-of-war.

In another gallery in the same wing the space is taken up with the career of Captain Cook. This is illustrated by the famous portrait by Dance, an unknown Zoffany canvas depicting Cook's death, a collection of his personal furniture and relics, and a selection from a series of paintings executed during his second voyage round the world. There follows the period of the American War of Independence; leading on to the great period of the French Revolutionary War, when Howe, Duncan, and St. Vincent revolutionised the art of naval warfare. The last galleries are devoted to the Napoleonic War and, particularly, to the career of Lord Nelson. All the relics, which the Painted Hall has made familiar to everyone, are there assembled, augmented and enriched by an extensive collection of Nelsoniana presented to the nation by Sir Malcolm Stewart; a collection of portraits and busts, including the most authentic likeness of Nelson known to exist, are also included; and round the hero himself and the records of his exploits are grouped the portraits of his Captains, his "Band of Brothers," who fought side by side with him. The final gallery contains, among its chief treasures, the famous painting by Arthur Devis of the Death of Nelson and Turner's magnificent composition of the *Victory* at Trafalgar.

The Museum also includes a spacious Print Room and Exhibition Gallery, in which is accommodated the marvellous collection of prints and drawings which has grown round the Macpherson Collection. The student of maritime history will find prints and drawings catalogued under many headings—such as naval engagements, sea ports, individual ships, naval and merchant. The student of art will find every item listed under its artist's or engraver's name; and the student of uniforms or of naval customs will find a chronological index to facilitate the task of viewing the past as an ordered development.

Navigational instruments—maps, charts, portulans, globes, astrolabes, sextants, backstaffs, compasses, hour glasses—are displayed in the Navigation Room, so arranged that the visitor, if he cares to, may easily understand how man's attempt to sail the seas became, as time progressed, at once more adventurous and more secure. The Library contains books

relating to maritime history, archaeology, and art; a body of manuscripts; a large and representative collection of early maps and atlases; many rare books; a collection of signal books; and, besides these, the bulk of the Dockyard archives, especially those of Portsmouth, Chatham, and Deptford, which comprise a large mine of information which has been very little worked.

It is clear, even after a brief survey of the Museum, that the interest of its contents is not by any means purely technical. Indeed, it is probable that it will be as fascinating to those interested in the history of art as to those whose chief concern is the study of maritime antiquities.

The portraits, ranging from Tudor times until the end of the eighteenth century—covering, that is, the greatest periods of English art—form a magnificent collection of English paintings. Here will be found the finest works of Gainsborough, Reynolds, Hogarth, Lely, Kneller, Romney, and many lesser names; on this score alone, the National Maritime Museum will take an eminent place among the art galleries of London. The sea-pieces will also certainly serve to dispel any lingering suspicion in the minds of the public that "marines" are not art. The truth is, rather, that periods of English maritime greatness have tended to coincide with periods of great art; and, because there has existed in some quarters (though never in the better informed) the idea that marine paintings are unworthy of consideration, English and Dutch marine paintings have been ignored and have remained poorly represented in national art galleries. The seventeenth century produced the Van de Veldes, who have been esteemed from the time of their activity to the present day. Moreover, they founded in England a school of marine painters, including such names as those of Monamy, Brooking, and Samuel Scott, whose genius none can deny.

It has been suggested that the National Maritime Museum is too far from London to attract visitors. In fact, however, it is extremely accessible from the centre of the Metropolis. A train from Charing Cross or Cannon Street to Maze Hill (four minutes from the Museum) takes hardly longer than the journey from the centre of London to South Kensington. Those who make the journey will find that our latest National Treasure is not only easily reached, but is placed in a setting which, from an historical as well as an architectural point of view, is unequalled throughout the civilised world.

IMPORTANT PICTURES BY OLD MASTERS

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CAPTAIN E. N. F. LOYD

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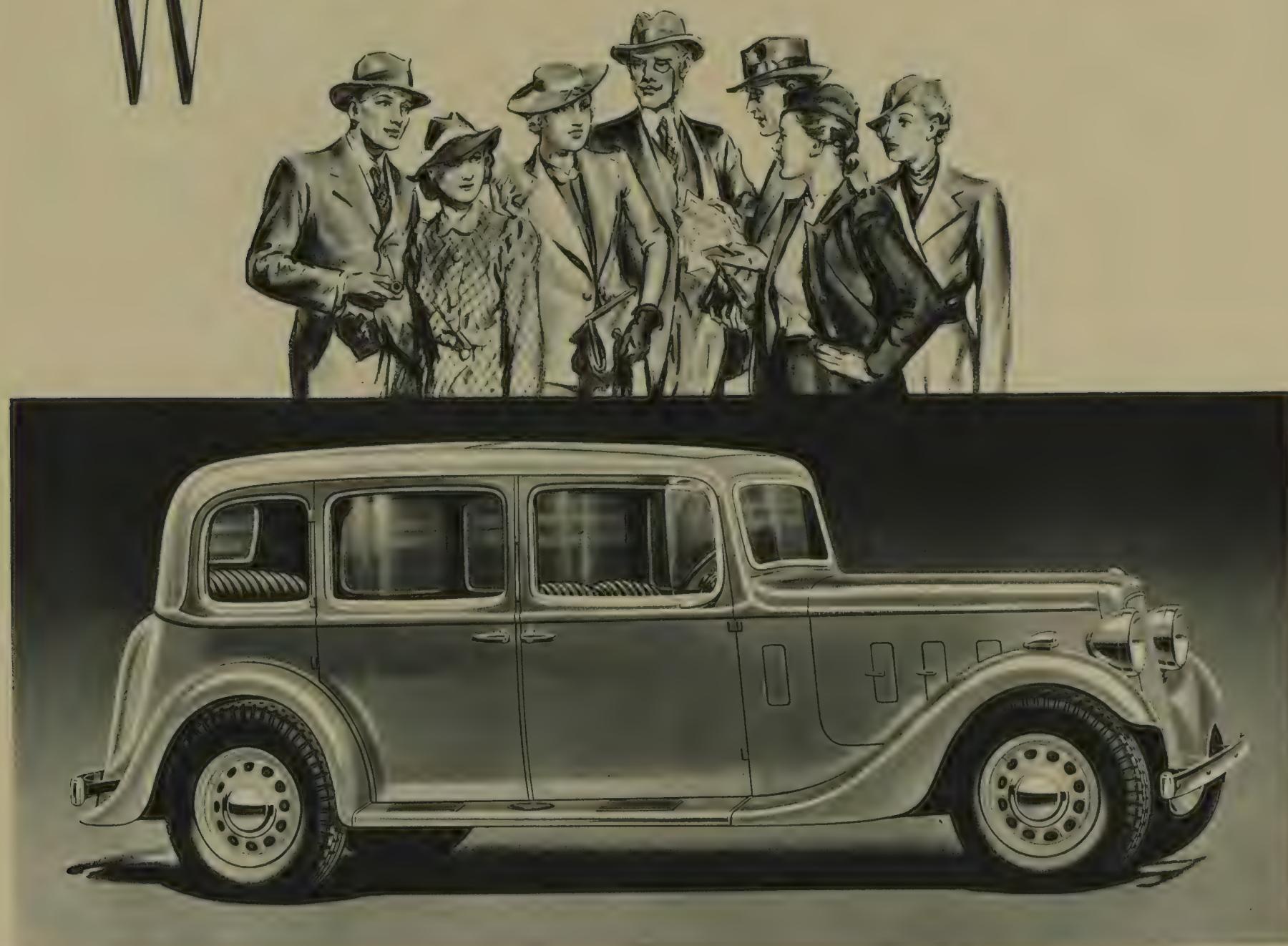
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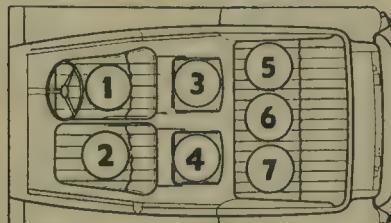
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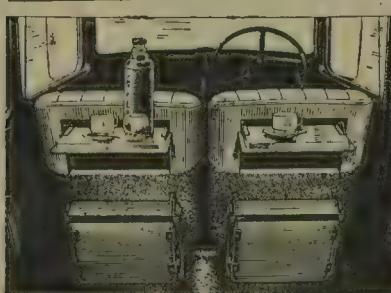
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THE CHRONICLE OF THE CAR.

By H. THORNTON RUTTER.

THAT hardy annual, the Used Motor Show, will be held in London at the Royal Agricultural Hall, Islington, from April 24 to May 8. All cars exhibited there are examined and tested by qualified automobile engineers and labelled with full details of their actual condition, faults included. Consequently, purchasers of cars exhibited here can get estimates beforehand for making the vehicle "as good as new" or buy it and run it as it is, if no serious repairs or replacements are needed. In any case, it is illegal to sell any motor-vehicle which is not perfectly safe to drive, so the public are doubly protected. In conjunction with this exhibition there is to be a display of veteran cars dating from 1896 and upwards which should attract many visitors to Islington.

Special arrangements have been made by Morris Motors, Ltd., to conduct visitors round the works

at Cowley, near Oxford, during the Coronation celebrations. Last year over 100,000 people visited these works as sightseers. This year arrangements have been made to receive even a larger number, as a new reception hall has been built and a staff of twenty guides have been trained to show visitors round the works and give interesting details of the various processes carried out before their eyes.

An opportunity for Coronation visitors to see the beauty spots of Scotland and at the same time take part in a motor competition is offered this year by the Scottish Rally, organised by the Royal Scottish Automobile Club. It is to be known as the Coronation Rally, and is the sixth of this series held annually; also, as it is held in Whit week, from May 17 to 21, holiday folk can be sure of a pleasant tour. The weather usually is fine in Scotland at this period. The route will embrace many parts of Scotland not included in previous rallies, particularly the road from Shiel Bridge to Glenelg via the famous Mam Ratagan. As the competitors halt each night at pre-arranged stopping-places, there is no night driving as in the R.A.C. Rally, and so the participants in the Scottish Rally can enjoy the magnificent scenery to the full.

Motorists will also have a further opportunity of touring under competition conditions in the Blackpool Rally, run by the Lancashire Automobile Club. This will be held from June 4 to 6, three weeks after Whitsun. There will be a road section under 300 miles on June 4, eliminating tests on June 5 and a coachwork competition, or *concours d'élegance*, on June 6. The starting points for the competitors will be London, Bristol, Birmingham, Glasgow, Leeds, and Manchester. Entries for this close on May 14 and should be addressed to the Hon. Sec., Mr. J. H. Whittaker, County Bank Chambers, Blackburn, Lancs., who will send full particulars to those interested. Members of the

Junior Car Club, the Scottish Sporting Car Club, the North-West London Motor Club, the M.G. Car Club, and the Singer Motor Car Club are specially invited to take part in this rally.



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The Junior Car Club, by the way, has formed a Midland Centre, with a local office in Birmingham. The Club has already branches in Southampton, Liverpool, and Leeds. The address of the local Hon. Sec. is Mr. D. B. Welland, Room 418, County Chambers, Martineau Street, Birmingham 2. It is expected that the Midland Centre will take an active part in the future organisation of race meetings for J.C.C. members at Donington Park motor course.

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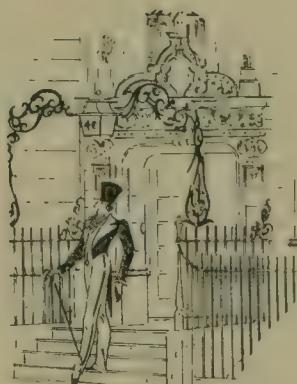
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NOTES FROM A TRAVELLER'S LOG-BOOK.

By EDWARD E. LONG, C.B.E., F.R.G.S.

SPRING-TIME AMONG THE DOLOMITES.

ONE of the most beautiful of the world's playgrounds is to be found among the Dolomites, that Alpine district in the north-eastern corner of Italy of which Cortina d'Ampezzo is the "Queen," and where there are such other famous resorts as Merano and Bolzano. Not only are there lofty mountain ranges, their peaks snow-capped, and with glaciers, whilst their rocks, masses of magnesian limestone, change in the light of the setting sun from orange and pink to violet and flaming red, wild, deep gorges, lakes of wondrous charm, and fast-flowing mountain streams, but there is also an extraordinary variety of vegetation, and this is at the height of its beauty in the spring-time, when the lower slopes of the



MOUNTAIN SCENERY OF IMPRESSIVE GRANDEUR: A VIEW OF THE DOLOMITE ROAD IN THE GORGE OF THE VAL D'EGA.

Photograph by Unione Turistica Alberghiera, Merano.

hills are clothed with the pink and white blossom of fruit trees.

The region also possesses a great historic charm, for, being part of the Tridentine Venetia, which lies like a wedge between Venetia and Lombardy, it has known many masters, from Roman times onwards, and each has left his impress upon it. Picturesque relics of feudal days are the towers and castles one sees perched on almost inaccessible crags, and frescoes on the interior walls recall many a legend of famous knight or sage of the Middle Ages. The people of the Dolomites have an exceptional interest for those who have a leaning towards folk-lore, quaint customs, old costumes, and little-known forms of speech. In the upper course of the Aviso, and in the valleys of Gardena, Badia, and Marebbe, you will hear Ladin spoken, ancient dialects of their own in the valleys Fiemme, Sole, and Non, and in the neighbourhood of Ampezzo, and at Livinallongo, the speech of the Upper Cadore. In the valleys around Merano and Bressanone, and in Val Gardena, costumes are worn which have won renown at many world exhibitions of national costume; in the Val Sarentina women can be seen still with dark skirts, flowered shawls folded across the chest, and little flat straw hats; on holidays, the women of Ampezzo and Tesino wear complicated costumes of embroidery, with bodice of black velvet, flowered silk apron, belt with gold clasps, flower-embroidered stockings, and little shoes of black satin stitched with gold.

Roads in the Dolomites are good, they traverse the region in all directions, and their construction is such that they give access to the finest scenery. One can drive one's own car, or take advantage of the many public motor tours arranged. The Dolomite Road is the most important, from the tourist point of view, running as it does through the most romantic part of the Dolomites and linking up Bolzano with Cortina d'Ampezzo. After leaving Bolzano, one passes through the fine gorge of the Val d'Ega, and then, skirting the lovely lake of Carezza, ever-changing in colour, and with the imposing peaks of the Latemar and the Catinaccio towering above, and crossing the Costalunga Pass, one enters the Val di Fassa, gaining glorious views of

the Cimon della Pala, the Sella, the Sassolungo, and the Marmolada. Nearly seven thousand feet up, at the Pass of Pordoi, the Alps of Badia, Livinallongo, and Ampezzo come into view, and many of the fantastically shaped peaks of the Dolomites; then the road winds down to the



A SECTION OF THE FINE MOTOR ROAD WHICH AFFORDS ENCHANTING VIEWS OF TOWERING MOUNTAIN PEAKS: THE DOLOMITE ROAD WITH A GLIMPSE OF THE GREAT GLACIER OF MT. MARMOLADA.—[Photograph by Leo Bachrindt.]

valley of Livinallongo, with a glimpse of the charming little Lake of Alleghe; and then Cortina, ringed round with snowy heights, is reached.

Cortina is a very pleasant centre for a holiday in the spring. Its hotels vie in comfort with those of Merano and Bolzano, and it shares with these two very well-known resorts a climate that is bracing and health-giving. From it, four roads lead to some of the finest of the beauty spots to be found among the Dolomites, among them the Passo di Tre Croci, and the beautiful Lake of Misurina. A funicular railway takes one up to the Belvedere Rock, and there are half a dozen or more fine peaks to be climbed in the immediate neighbourhood. Bolzano, in the centre of the Upper Adige, lying in a hollow among the mountains, and the capital of the province, is another holiday centre in the Dolomites; likewise Merano, known as the "Gateway of the Dolomites." Merano has a situation exceedingly picturesque, good facilities for sport, a fine Casino, and promenade, beautiful walks, a very interesting old quarter, and is the centre for innumerable excursions.

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Maisian Musings

No. 1

Ignorance is the State of Ignoring

WHEN asked why he had made the mistake of defining *pastern* as the knee of a horse in his *Dictionary*, Doctor Johnson replied: 'Ignorance, Madam, pure ignorance.' It was an honest answer but no excuse. The Law does not absolve us of guilt on the ground of ignorance, nor does the *Litany*.

Nature revenges herself quickly enough on those who plead ignorance of her ways. Ignorance is nearly always a synonym for laziness.

When we say 'What was good enough for our fathers is good enough for us' we really mean that we are too lazy to test for ourselves the usefulness of the new.

There are still people who have failed to avail themselves of night telegrams, wireless, escalators, central heating, refrigerators, *vita glass*. It is not a question of expense. It is simply an example of ignoring.

There are people who continue to use pens that blot and splutter and give out just for lack of taking the trouble to find the *Swan*.

S. P. B. MAIS



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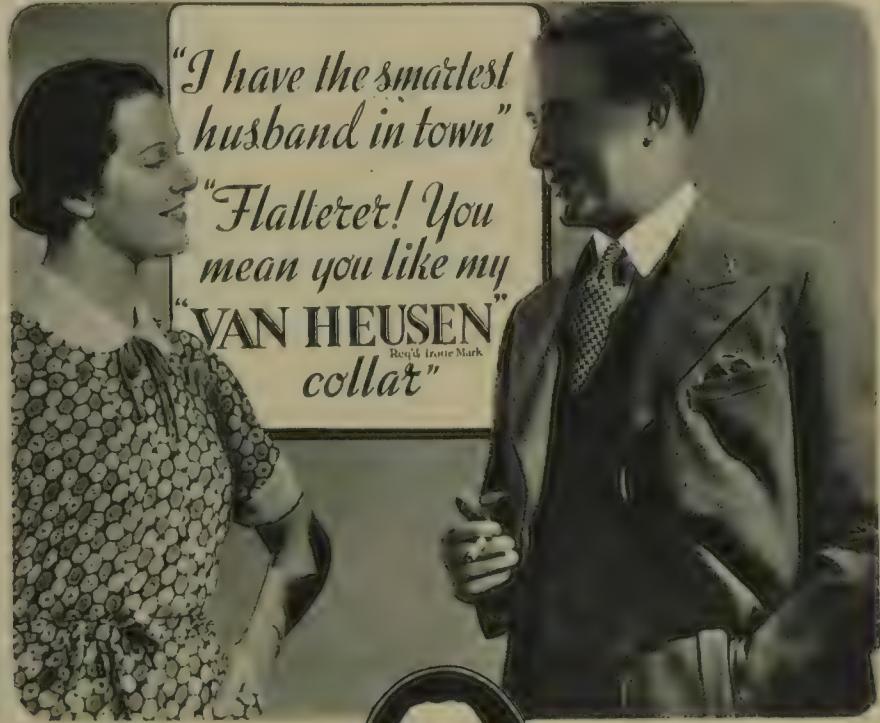
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NOTES FOR THE NOVEL-READER.
FICTION OF THE MONTH.

MRS. VIRGINIA WOOLF has been looking out of her window with a view at a vista of fifty years of an English family, from the 'eighties to the present day. The Pargiter house at the far end is a perfect period piece; the Colonel, the drawing-room tea-table, the son at Oxford, the daughter who will not marry, the daughter who will. You must not think of a Victorian album group; the Pargiters are individuals apart in their pre-occupations, daydreams, purposes, as a child is alone with its fears. They walk in the social procession of their class and kind, but they zigzag as they go, and no two proceed at the same pace. It is only a fiction they are keeping step. Their destination and the forces propelling them are veiled: Mrs. Woolf penetrates the mystery as far as genius may. The movement of "The Years" is light with transient colour; the outlines are delicately acute, and the trivialities of everyday existence compose a mosaic that is the pattern of life itself.

The writing is an enchantment. A little pageant of these seasons is spaced out down the years. A radiant day in spring; mid-summer when "the nights were hot and

the moon, falling on water, made it white, inscrutable, whether deep or shallow." January—"the sky was nothing but a flurry of falling flakes." The March wind blowing in Victoria Street, cruel, unbecoming, scattering paper and dust-cart rubbish, revelling in sheer sterility. The same sure touch traces the personalities of the people, changing and unchanged. Nothing is valueless that is appraised by Mrs. Woolf's distinctive art.

"The Bells of Basel," translated from the French of Louis Aragon, is a book of consequence that would have been easier to read if the characters first appearing had been more clearly identified. But then it starts with the fribbles—Diane, who was afraid of the vulgar acquaintances her little son might make in the street, and the officers and the spongers; and the financier who when he said "France" meant "we"—a certain group of common interests. M. Aragon's spirit is far ahead with a woman whose mind had been formed under conditions of oppression, in the midst of an oppressed class. The bias of "The Bells

of Basel" is revolutionary. The period is the decade before the war, and there is lightning on the horizon. Storm over capitalistic society will come, and the human chaff will be whirled before it. You must contrast the parasitical women, the emotional Catherine and her beautiful, dubious mother, and Diane de Nettencourt, perfumed, shallow, worthless, with Clara Zetkin.

We like Juan better than ever in China. Eric Linklater keeps his own wit spinning, and his energy is inexhaustible. The story is absurd with the magnificent absurdity that mocks at "our human lot" (as the quotation from Byron has it), but leaves one free to perceive such delicate things as the ancient poet's vision of China and the loves of Juan and Kuo Kuo. An end-piece to "Juan in America" is the beginning of "Juan in China." He was searching for Kuo Kuo, who was reported to have joined a Californian nudist colony. His sojourn in the colony lasted five unhappy days of "obviously corruptible flesh" and rhythmic dancing, and recitation of the poetry of Gertrude Stein. When Kuo Kuo came she accepted him as a lover and transferred him to China. She was deeply concerned with a patriotic aspiration of her own, and Juan tumbled neck high into the war—no further away than Chapei and with nothing farcical about Japanese bombing—and waist-high,

so to speak, in the European society of Shanghai. There is something too good to keep to oneself at each step of his progress, and the temptation is to quote; but since space in this column is limited, it only remains to recommend everybody to read "Juan in China." It is not decorous, but it is incomparably entertaining.

Sooner or later the Quins were bound to arrive in fiction. Here they are in "I Would Be Private," transferred from Canada to London and re-born to a Scots policeman in Marylebone, Ronald McBrown. Naturally, they changed the course of Mr. and Mrs. McBrown's life. Without quins—Miss Macaulay prefers the little "q"—Ronald should have risen to the top of his profession, for he had the superior intelligence attributed to his race. He did not regret leaving the Force. He could not have continued to stomach the Public. The mentality of the Public, Ronald said, was somewhat low. The Mc Browns were pestered by the Press, the loyal servants of the Public, from the day the quins were born. Money came rolling in

[Continued overleaf.]



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Continued. while the unconscious infants advertised cosmetics and what not; but what is money without privacy? The McBrown party fled to a Caribbean island, where Miss Macaulay has diverted herself by decorating her satire with local colour, deflating swollen-headed humanity, and constructing a whimsical novel out of the odd material she never fails to find lying about exactly where she wants it.

George Birmingham's new book is, of course, humorous, too. He also does some deflating. The device that punctures fraudulent spiritualism is over-elaborate, but the inanities of Danny Quinlan, the medium's control, are very neatly done, and the matter-of-fact sagacity of Father Nolan is delightful. Mr. Birmingham's easy way with his public and his people makes "Mrs. Miller's Aunt" especially commendable for holiday reading.

"The Gambler," by Anne Meredith and "Devil Take the Hindmost," by Frank Tilsley, deal with financial adventurers. Nicholas Ringer reveals himself in the words he addresses to a timid partner. "We've got to build up a reputation before we can start financial acrobatics." His schemes involved the exploitation of a small army of shareholders; and it was indicative of the man, says Miss Meredith, that after the *débâcle*, in hiding, he could continue to live among the people he had defrauded. Nicholas was a parvenu, married to a faithless wife and sponged upon in his prosperity by her aristocratic relations: these misfortunes he suffered with dignity. He had the Jew's devotion to an old woman, not a matriarch, but the kinswoman who had adopted him. He loved his son, and by the irony of fate he was to see that son arraigned against him when his trickery was on the eve of exposure. "The Gambler" is a brilliant novel. The early portion of "Devil Take the Hindmost" is convincing; the latter part riots away into an economic fantasy. David Bortoft was a merciless fighter, and he had stormed his way to commercial success before he ran off the rails in a frenzied attempt to corner the industries of a manufacturing town. His arguments are given at length; Mr. Tilsley's intention is to make it clear David was an idealist crashing about in a realistic world. It is a clever, tense story.

Both the preceding authors evince a sympathetic understanding of the exploited masses. "The Britlesnaps," by Edward A. Hibbitt, concentrates on the working-class families that are tipped over into destitution when times are bad. He relegates the exploiters to the background and applies himself to an intimate story of people who live insecurely and, when they lose their jobs in the depression, suffer both material and spiritual calamity. He gives us the reckless courage of young couples who marry on an uncertainty; the heroism of the poor; the desperation of an old worn-out woman. He has tried out an original method in writing this book; and brought it off. It is a noteworthy first novel.

"Agony Column," by Douglas Green, is enjoyable, and equally out of the common. The Scottish island with a mysterious atmosphere may be familiar, but this one was certainly never visited by Mary Rose. The first page is an open invitation to the reader. "Island for Sale!" Felix had always wanted an island, and the novelist who owned it was eager to escape from it. Why? When you ask that, the island has already caught you and will not let you go until you have read every word of its very queer story.

Miss Compton-Burnett produces her characteristic, caustic effects in "Daughters and Sons." The malignant dominance of old Sabine, the grandmother, immobilises the group of Ponsonby dependents; it is a study of English country-house life in decadence. The young Ponsonbys had lost their power to escape into the free air, and when revolt flared up it was evil. Their tongues are wittily clever, but the dialogue is a symptom of their degeneration, and a further demonstration of Miss Compton-Burnett's subtle and individual technique.

Cyril Hare has hit on an apt title for his first thriller, and the location of the crime is excellent. "Tenant for Death" gives him a capital send-off. One pictures Mr. Hare walking about in the respectable district where Chelsea borders on South Kensington, and deplored the monotony of houses that appear to have lost hope of anything remarkable happening in them. Thinking out a kindness for the poor drab things, he is rewarded by the inspiration of his novel. He has observed the newspaper seller at the corner as well, standing for hours in the cold. It would, in both senses of the word, be good for the circulation if Jackie Roach were presented with a mystery. What Mr. Roach said he wanted to stimulate business was "murder—bloody murder, that's the ticket!" And murder it is accordingly.

Inspector Macdonald we know. He has a hard nut to crack in "Bats in the Belfry." (It is not really a belfry,

and nobody is batty.) The murderer was highly intelligent, with a facility for plotting so well masked that the Inspector liked him to begin with and thought him a pleasant, well-principled man. One of the attractions of Mr. Lorac's books is they run on the oiled wheels of a genial style. Belton Cobb's "Fatal Dose" is another easy mover. Detective Inspector Cheviot Burmann had meant to take a holiday from Scotland Yard. He was not allowed to take it. He had no sooner arrived at the quiet little place by the sea than he was roped in by his local colleague to help trace a bottle of strychnine that had vanished from a chemist's shop. The shop had a door opening into Burmann's boarding-house; which was unlucky for the killer, but is fortunate for people on the look-out for a first-rate detective story.

SELLING TO THE ANCESTRALLY MINDED.

(Continued from page 622.)

More than that: he has a feeling for those in kindred situation. You must not break another's rice bowl. "An employee of a foreign firm who is so obscure that he escapes the attention of the foreign manager may be hopelessly stupid and inefficient. Everyone around the place, including his Chinese superiors, who are presumed to discipline him, knows his inefficiency, covers up his mistakes and does his work for him. . . . In this connection a client of ours had an illuminating experience a few months ago when the business depression made it necessary for him to reduce his pay roll. He consulted the senior members of his staff about who should be discharged, and, much to his surprise, found that they all agreed to the discharge of one of the best clerks in the place, but stubbornly resisted the suggestion that a stupid one be let out. When he finally got to the bottom of things he found that they had no qualms about discharging the clever employee, because he would have no difficulty in getting another position, but they knew that the stupid one would probably find this very difficult." Most brotherly and logical, this; but embarrassing to the Boss, especially if he be an expert in salesmanship, which is not to have honour in a country taught by Confucius to be suspicious of eloquence, and carrying his teaching so much in mind that it is apt to regard the gift of persuasion not only as eminently deceitful, but perniciously so when it is designed to draw money from the cache.

But, from very gratitude, I must cease to quote: when it is read, "Forty Million Customers" must not be left, with "Hamlet," to be challenged as being over full of quotations! That were a fate none could wish it, for it is of most unusual interest, revelatory, practical, stimulating, and vastly entertaining.

E. H. G.

BOOKS REVIEWED.

The Years. By Virginia Woolf. (Hogarth Press; 8s. 6d.)
The Bells of Basel. By Louis Aragon. (Loval Dickson and Davies; 8s. 6d.)
Juan in China. By Eric Linklater. (Cape; 7s. 6d.)
I Would be Private. By Rose Macaulay. (Collins; 7s. 6d.)
Mrs. Miller's Aunt. By George A. Birmingham. (Methuen; 7s. 6d.)
The Gambler. By Anne Meredith. (Gollancz; 7s. 6d.)
Devil Take the Hindmost. By Frank Tilsley. (Secker and Warburg; 7s. 6d.)
The Britlesnaps. By Edward A. Hibbitt. (Duckworth; 7s. 6d.)
Agony Column. By Douglas Green. (Methuen; 7s. 6d.)
Daughters and Sons. By I. Compton-Burnett. (Gollancz; 7s. 6d.)
Tenant for Death. By Cyril Hare. (Faber and Faber; 7s. 6d.)
Bats in the Belfry. By E. C. R. Lorac. (Collins; 7s. 6d.)
Fatal Dose. By Belton Cobb. (Longmans; 7s. 6d.)



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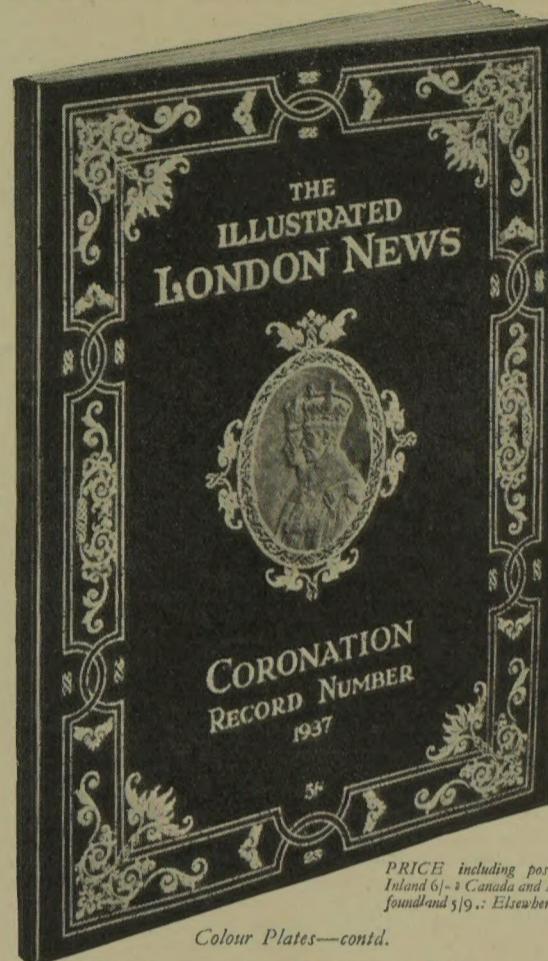
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BOOKS OF THE DAY.

(Continued from page 610.)

namely, "STRAW WITHOUT BRICKS." I Visit Soviet Russia. By E. M. Delafield (Macmillan; 7s. 6d.). Here we have the personal impressions of a well-known woman novelist, who with some reluctance yielded to the persuasions of an American publisher to visit Russia and get "a humorous slant" on that country. She certainly succeeds in extracting a great deal of quiet amusement from her experiences and from her fellow-travellers of various nationalities, especially an American woman, but her humour is of a genial and disarming type, without any element of cheap sarcasm or supercilious ridicule.

Miss Delafield's book is pervaded by a mood of friendly irony, by no means unsympathetic, and any criticism of Russian methods and characteristics is conveyed rather by implication through the details of her description. She writes very simply and conversational, and she made many friends on the communal farm where she first stayed and worked for several months. There are no interviews with Commissars or other celebrities, but numerous pen-sketches of humbler folk, such as peasants, guides, hotel servants, nurses, teachers, and all sorts and conditions of "comrades." She herself says of her work: "It is not a book about the U.S.S.R. It is more like a book about myself when travelling in Russia. . . . It is owing to my sense of its vital deficiency in solid information that I have named this book 'Straw Without Bricks.' One can only add that straws, in their frail, irresponsible fashion, are sometimes thought to show which way the wind blows."

Far more damaging to Russian social and political prestige than any of Miss Delafield's playful impressions is the record of a disillusioned American Communist, who describes his own and his wife's experiences in Russia under the Stalin régime in "I WAS A SOVIET WORKER." By Andrew Smith. Supplemented by Maria Smith. With an Appendix of Photographs and Documents (Robert Hale; 12s. 6d.). If all is true that is here related, their disappointment is not surprising. In contrast to their revelations is a book entirely favourable to the Soviet system—"THE POSITION OF WOMEN IN THE U.S.S.R." By G. N. Serebrennikov (Gollancz; 7s. 6d.). Another book sympathetic to Russian ideals, but of much wider scope, is "FORWARD FROM LIBERALISM." By Stephen Spender (Gollancz; 7s. 6d.). This is a well-written study of modern political thought, tending to international socialism, but, while obviously partisan, free from bitterness or prejudice. Many literary allusions indicate the author's wide reading. The opening paragraph, by the way, recalls that "Thomas Paine, his friend William Blake, Godwin, and later the romantics, inspired by events

in France and America, believed that their political faith would . . . make all men brothers." Unfortunately, brotherliness is not always the first thought of successful revolutionists.

C. E. B.

THE PLAYHOUSES.

"THE TAMING OF THE SHREW," AT THE NEW.

MESSRS. Howard Wyndham and Bronson Albery have celebrated the centenary of Sir Charles Wyndham's birth in fine style. They have made history. It must surely be the first time that a pantomime horse (in the Griffiths Brothers' style) has appeared in a Shakespearean play. It was an amusing animal; it danced the polka very competently, and only really failed as a beast of burden. When Petruchio sought to mount it with Katherine in his arms, it took at least a dozen "walking gentlemen" to assist the poor animal off the stage. Mr. Claud Gurney's production is a jolly romp, but it may annoy purists. Miss Doris Zinkeisen has contrived costumes as absurd as they are delightful. Greybeards may possibly think that the Oscar Asche-Lily Brayton production of "The Shrew" was the best of this generation. The present one may not be remembered thirty years hence, apart from its horse, but it will be enjoyed at the moment. That, one imagines, is all its producer desires. Miss Edith Evans's shrewishness has to be taken on hearsay. Little of it was seen on the stage. Tantrums, yes, but nothing of that temper that would make one wonder when her "master" would take the whip to her. Though the farce might have been better for sterner handling, it must be admitted that it makes nice entertainment. Mr. Leslie Banks, one of our best actors, gave a thoroughly competent performance. His big scene was undoubtedly stolen from him by the "horse," and his appearance in a chef's cap and apron, though it got easy laughs, did rob the rôle of much of its essential virility.

"MILE AWAY MURDER," AT THE DUCHESS.

On the eve of disinheriting his rascally brother, Sir Robert Davenport was sitting at his writing-table, placidly attending to his correspondence, when suddenly he fell dead to the floor. It was discovered that he had been poisoned, and it seemed fairly obvious to the characters in the play, and to those members

of the audience who knew how Mr. D. A. Clarke-Smith revels in such rôles, that it was the brother who had committed the crime. Indeed, at the end of the first act, when he and his nephew were alone, he blandly admitted the fact. By this time the author, Mr. Anthony Armstrong, had put all his cards on the table. The audience knew as much as the police. All knew who the murderer was, but, as he had a watertight alibi that he was a mile away in his own cottage at the time the crime was committed, how prove his guilt? Had the murder been committed with the aid of a blow-pipe, for the suspected man had just returned from Borneo! No, for a sun-blind prevented anyone lurking in the shrubbery from seeing into the room. The only other method of administering the poison was by means of a postage-stamp, which the audience had seen the dead man lick the moment before he died. As all this was learnt by the end of the second act, it would have seemed as if the author had left himself no material for the third. But, by the aid of a melodramatic scene of attempted seduction, he padded out his play very satisfactorily. Mr. Walter Hudd was a very modern, drily humorous young detective, and Mr. Evelyn Roberts gave a most amusing study of a hot and bothered local superintendent of police.

"RIDE A COCK-HORSE," AT THE ROYALTY.

This is a naive comedy, with little to recommend it save its unusual setting. The story is the old, old one of a poor family being left a large fortune, to find that money does not bring happiness. The plot has been used many times, and seldom has the result been to bring either wealth or happiness to the author. Miss Laura Cowie, severely handicapped by an accident, played a hard-working mother who struggled to keep her old father and her two grown-up sons in idleness, if not in luxury. She is left £200,000 and promptly buys the local inn at which she has been working. She is immediately surrounded by a horde of sycophantic parasites, who acclaim her as their "Queen" and persuade her to spend her money on turning the village into a fashionable resort, so that they may line their pockets with secret commissions. A disastrous fire follows; the elder brother having pocketed the insurance premium, ruin overwhelms them, and they resume their former condition of grumbling content. Mr. Arnold Pilbeam was amusing as the eighty-year-old father, but the other acting calls for no comment.

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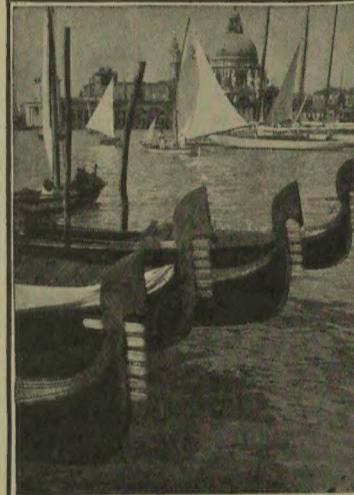


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After many reports and as many contradictions concerning the Coronation commemorative stamp plans for the Mother Country, the Postmaster-General has stated that only one special denomination will be issued. This will be the 1½d. value, the most widely used on Imperial and inland mails. It will be double the size of the ordinary stamps, and will bear portraits of the King and Queen. The colour will be the same reddish-brown as the ordinary 1½d., and it will be printed by photogravure.

In preparing the design for the approval of the King, the Postmaster-General has been in consultation with the Royal Fine Arts Commission, so we may expect something less eccentric than the Jubilee stamps of two years ago. It is, however, a complete departure for stamps of the home country to bear portraits of both King and Queen, although some overseas possessions have favoured the double-portrait style in their commemorative stamps.

Feminine beauty has rarely been so well portrayed on modern stamps as on the classic early issues of Queen Victoria's reign. Most attractive of all recent issues was the lovely portrait of the late Queen Astrid on the stamps Belgium issued in mourning borders after her tragic death in 1935. A new set of portrait stamps of Queen Astrid, holding the infant Crown Prince Baudouin, is being issued this month.

It is a charity postal issue of eight values, the supplementary charge being in aid of a memorial to the Queen, which is taking a form of providing playing-fields and clinics for children. The postal denominations are 10, 25, 35, 50, 70 centimes, and 1, 1½, and 2½ francs. They will be in use from April 15 until the end of November.

A much-beribboned Caduceus forms the central feature of a series of stamps that Hungary has issued for the International Fair of Budapest. Designed by Drahos Istvan, and printed by photogravure, the six values are: 2 filler orange, 6 f. yellow-green, 10f. deep green, 20f. carmine, 32f. violet, and 40f. blue.

A fortnight ago we pictured here the finely-engraved portrait stamp of the sculptor Gregorio Fernandez, issued by the Madrid Government in Spain. So far the

stamps of the rival Government at Burgos are rather poor lithographs. A 5-centimos brown stamp just to hand bears a picture of the Cid Campeador, the eleventh-century warrior who conquered Valencia.

The other Franco stamps are featuring views of ancient cities, among which Saragossa, Seville, Navarra, Granada, Cordoba, and Toledo have appeared.

The first stamps issued by France to advertise this year's great exposition in Paris were a failure. We wrote of them here last October when they came out, but refrained from reproducing them. The French public had nothing but ridicule for the stamps, and the Ministry of Posts wisely withdrew them from sale within a few weeks. It has taken some time to replace them by something better, but there is now a single stamp of 1½ franc, bluish-green in colour, designed and engraved by the well-known engraver, J. Piel, and printed intaglio from steel plates.

The stamps issued to mark the silver jubilee of the reign of H.E.H. the Nizam of Hyderabad are the first commemorative stamps issued by that State during the sixty-eight years since stamps were introduced there. A modest set it is, too, the four values totalling to only four annas, and the designs bearing tribute to the enlightened philanthropy of one of India's wealthiest Princes. The scenes depicted are: Unani General Hospital (4 annas); Osmania General Hospital (8 annas); Osmania University Hall (1 anna); and the Osmania Jubilee Hall (2 annas).

A new general issue for Peru supplements the recent air mail issue. The designs also illustrate two more of the nation's industries, Guano (2 centavos) and Petroleum (4 c.). Others depict: 10 c., an Inca runner; 15 c., the Avenue de la Republic, Lima; 20 c., Town Hall and History Museum; 50 c., S. Marco University; and 1 sol, the G.P.O.

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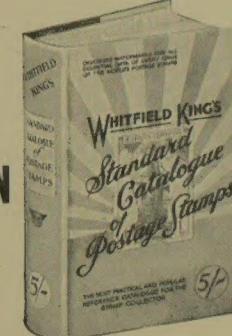


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